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SCHOOL ARTS

the art education magazine

VOLUME 53, NUMBER 8

APRIL 1954

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NEWS DIGEST

Crafts Workshops Announced Two leading summer workshops in the crafts have announced dates and offerings. The Connecticut State Department of Education arts and crafts workshop will be held at Willimantic for ten days, June 28 through July 9. A bulletin may be received by writing Kenneth H. Lundy, director, P.O. Box 2219, Hartford, Connecticut. The craft workshop sponsored by the Pi Beta Phi School and University of Tennessee will be held at Gatlinburg, June 14 to July 17. For your bulletin, write to the Pi Beta Phi School, Gatlinburg, Tennessee. Each workshop offers a variety of courses in crafts and design with a fine faculty.

Rice New Dean at Carnegie Professor Norman L. Rice leaves Syracuse University to become Dean of the College of Fine Arts at Carnegie Tech, effective July 1, 1954.



Norman L. Rice

Florida State University Exhibits. The gallery of the Florida State University inaugurated its 1953-54 exhibition calendar with a showing of work by three semi-abstractists, "Dove, Crawford, and Morris." Ten paintings by each artist are being circulated by the American Federation of Arts.

Kent Students Publish Art Book. Four graduate students of the art department at Kent State University, Kent, Ohio, have prepared an interesting and provocative booklet on art education, titled, "An Adventure in Living." Based on the typical art experiences of an average child, Jerry, the authors have him describe his feelings and experiences, and then raise provocative comments intended to stimulate thinking on the art problem involved. The booklet of 26 pages is illustrated with children's work, and is attractive in format. The four authors are Mary Louise Hodel, Patricia Knott, Edgar Loultit, and Joseph Wolkman. Requests for information should be addressed to the art department at Kent State.



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MERVIN JULES

The painter, sculptor, and graphic artist perform a vital role in helping us comprehend less tangible and more elusive aspects of life. Art education is essential if the artist is to have a wide audience.

THE ARTIST IN TODAY'S WORLD

Considering the situation of the artist in today's world, I can speak only as the creative, or so-called "fine artist," since the aspects of art that truly concern me are fundamentally expressive and involved with the communication of feelings, sensations and ideas. (Painting, sculpture, graphic arts.)

To begin with, I think that it is necessary to draw a distinction between the artist and the artisan. The commercial artist, industrial designer and architect all have clearly defined roles in our society. Their work fulfills specific and tangible needs and is usually directed toward the production

This painting by the author shows his concern for pattern and form in what might be a commonplace scene to casual observer.

WALTER ROSENBLUM AND A. C. A. GALLERY





WIDE WORLD

Henri Matisse, now eighty-four, is considered one of the most important living artists because of his early influence on modern painting. His decorative and colorful treatment of natural forms brings pleasure to many all over the world.

Pablo Picasso looks at a recent painting, one of many controversial portraits of a woman. His legions of admirers consider his cubistic work a true reflection of this age.

WIDE WORLD



of definite objects or things, such as buildings, posters, furniture and household utensils, which are seen and used by millions of people in their daily lives. That the best of these products have aesthetic quality and are objects of genuine beauty and sensitive consideration is unquestionable. These values, however, must remain subordinate to the function which the object itself is designed to perform. This function is necessarily practical. Therefore, whether the work itself is or is not beautifully conceived, is in the final analysis, a secondary consideration. It is not, and is never intended to be a pure work of art.

On the other hand, the product of the "fine" artist is not generally recognized as essential to our well being. It is something else altogether. It has much usefulness but no utility. It cannot be made to do a specific job; it serves no ulterior purpose. What then is its significance and why is the creator, whether painter, graphic artist or sculptor, of any importance to the rest of mankind?

We all have basic human needs of mind, spirit and understanding that cannot be practically determined. Many people cannot live at all without being able to satisfy these needs; all people would lead richer and fuller lives if they were to consciously recognize these needs in themselves. All of us are aware, of course, that in this enormously technological world of ours it is necessary to understand many practical things. But, we are just as aware that life would be pretty hollow if we were to understand nothing else.

Communication is the artist's basic intention. To that end he constantly and deliberately refines his sensibilities. He must assimilate and concentrate within his work the meanings of his own experience and belief as cogently as his wisdom and capacities allow. Also, in order to qualify the difference between genuine and false criteria, the artist will need to continuously examine the substance and validity of his own expression. And finally, through his intimate concern with and examination of the infinitely complex realms of human feeling and emotion he becomes, I think, a most stimulating and forceful purveyor of ideas.

If we consider the means that the artist has at his disposal, we will find them to be both exciting and expressive. We will also discover that they are more universally understandable than our standard denominator of language. The artist works with form, shape, color, design, line, texture, pattern, space and volume. The fact that some artists will make use of many media and combinations of visual and tactile elements while others confine themselves to a specific instrument should not concern us here. Whatever technical direction or means the artist may take in order to express his intention, the things that he has to work with can always be most dramatic and telling or remarkably sensitive and intimate through either the inflection or emphasis that he employs as a basic component of his idea.

I believe that the artist can be one of society's most effective teachers since his aim is to communicate ideas, stimulate thought and create beauty and value. As an educator he can be influential in helping to evoke and

shape understanding which are related to the specific media of painting, sculpture or graphics. He can foster the maximum contact with original works of art, and in so doing, he can help to direct restless and inarticulate desire to the source of its ultimate satisfaction. As a teacher the artist can convey the wonder of art by showing that the product itself can and does express the spirit and nature of man truly and intelligibly. This is attested to by the growing demand from our schools and colleges for artists in residence and artists as permanent members of the faculty. The ever increasing demand for independent laboratory and study groups is another evidence of sincere interest and recognition of the need for closer contact with the arts. In our continuous search for comprehension of some of the less tangible and more elusive aspects of life, art and the artist can play a vital role.

I have tried to sketch the artist's principal aims and the tool which he employs in order to realize them. I believe

that they are important aims and I believe also that there is a growing recognition of that fact. Were it otherwise, art would be neither so popular nor so exploited as it is today.

On one hand we have a growing public demand for technical training, historical study and appreciation courses. We have an audience, certainly, wherever facilities are made available as is evidenced by the visitors to the Metropolitan Museum in New York City alone. For example, there were more visitors to the Metropolitan last year than to all of the city's baseball parks. At the same time, the use of art in commercial areas has grown proportionately. In most commercial situations, however, art work is considered as a selling device or as a commodity designed to make a profit, either by playing on immature snobbishness, by an irresponsible appeal to sensationalism or through the "you can do it too" charts and patterns so destructive of any independent thought. What does happen, unfortunately, as a result of these ventures is that, since they are

Marc Chagall, who brought fantasy and good humor to modern painting, is shown here at his present home in Vence, France.





WALTER ROSENBLUM AND A. C. A. GALLERY

Encaustic by Mervin Jules, based on Provincetown material.

based on the surface rather than the essence of art, the quality and intention of the artists work is either distorted

or lost. I am sure that this sort of abuse on the part of the hucksters is, in its own way, a tribute to the power of art.

The situation of the artist who is particularly concerned with visual and plastic expression today is probably no better nor any worse than that of other independent creative men. From my point of view art education becomes the core of the matter. If, as I sincerely hope, art education does develop on a large scale there will no longer be any question about the value of the artist in our immediate situation. His audience will then continue to grow because of a genuine demand for his work and recognition of what he has to give. The artist himself will, as a result, acquire that degree of independence and self-respect which will enable him to serve humanity more effectively than ever before. Without being dependent on occasional grants, sympathetic friends or a specific group or sponsor, he should be able to function as an honest and dedicated individual.

Mervin Jules, associate professor of art at Smith College, is an outstanding painter and illustrator. His work is included in many permanent collections, among them the Metropolitan Museum of Art and Museum of Modern Art.

This water color by De Hirsh Margules is a strong and virile treatment in a medium which is too often handled otherwise.



CARROLL BARNES

Sculpture has a useful function in today's world, particularly in relation to public architecture. Art education today can cultivate generations of citizens sensitive to the possibilities tomorrow.

SCULPTURE CAN BE USED



Carroll Barnes designed this sculptural wall treatment for the Jedediah Smith Elementary School, Sacramento, California.

Art's greatest need is the public commission. Artists vary in temperament and predilection more than most groups. For those who prefer to teach today, there exists a wide and challenging field in education and art instruction. In the essential sphere of exhibit—both sole and group—any year's calendar presents the fullest scope to show each artist's contribution. Few individuals have the simple desire

to practice in a single non-public manner; the great body of capable and creative artists so desiring, never find adequate or requisite public work.

Today it is true, as never before, we do face a better art future. The factor most pertinently responsible is modern art education cultivating our student population along the widest possible directions. It will be these generations who

will soon begin to sit on public bodies of decision. Even today because of the more or less constant exposition of art events and trends by popular periodicals and occasional radio-TV, an uneasy conscience stirs many a public

official that our time may deserve more vigorous enrichment. Even the fallacious objective of a current fad for numbered diagram paintings shows withal a large general inclination toward art.

Architects of the Terra Bella School, located in a small community, asked a sculptor, Mr. Barnes, to help with the design.

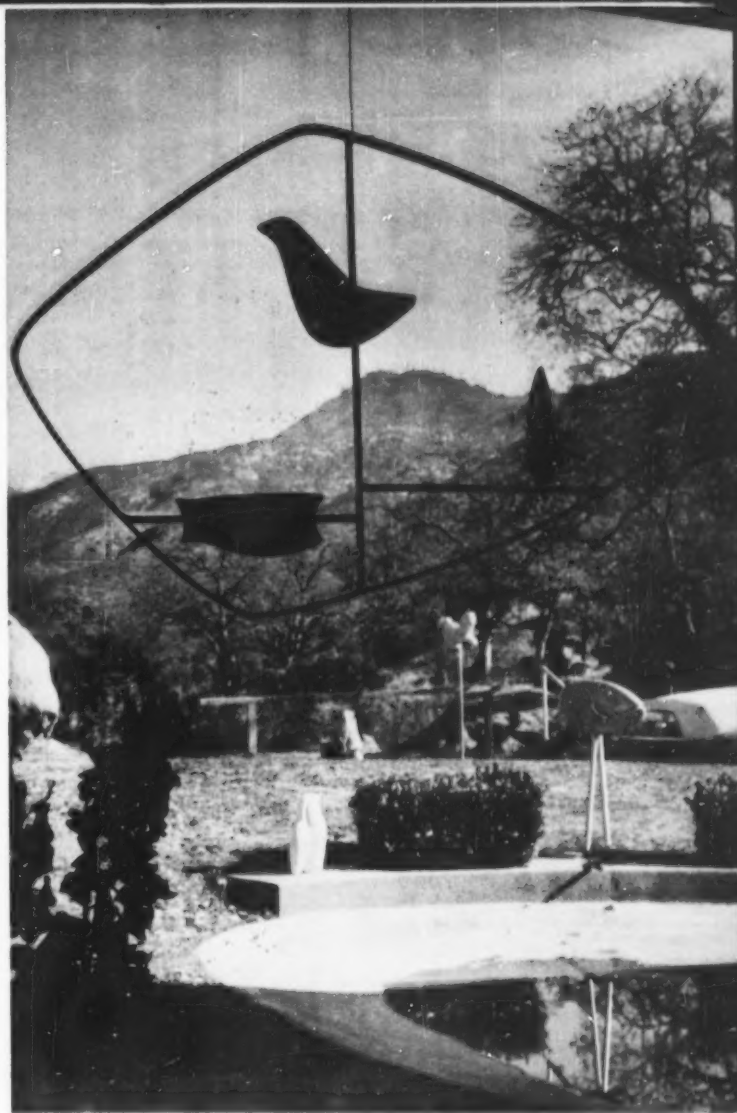
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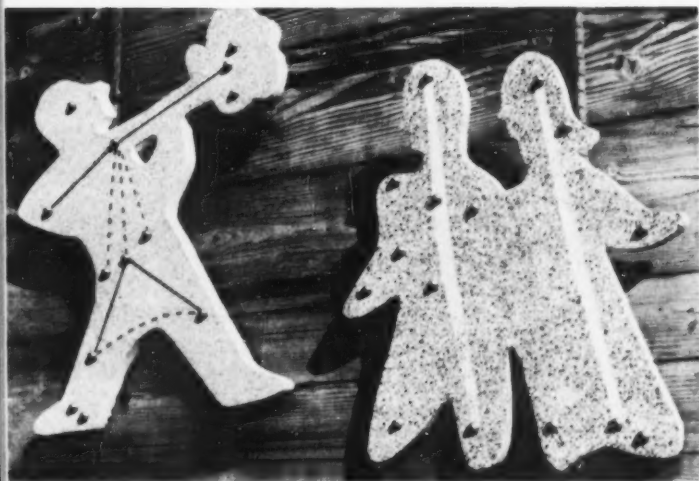
Sculpture by the nature of its three-dimensional impact has from periods in pre-history been a vocabulary of its time. So also it is less private than public. The present advanced state of contemporary architecture with respect to public taste is the result of the power and integrity of the architects and, the fact that so much new building is in evidence. Also the continuing progressive visual impact of the automobile, the airship, modern furniture. Whatever changes of shape and performance these examples produce, the point once again is, that so great an evidence soon overcomes prejudice. The factor of pandering to something less than good taste and, the aspect of commercial expediency we here ignore. This fact remains, that there is presently no important sense of need for, or unprejudiced acceptance of, the art project in our daily life. Here then it can surely be concluded that when any body of contemporary art expression shall come into public evidence, apathy toward it will go. Even single projects will affect out of all proportion. It will become clear then that the nature of some artists is such that they must do all in their power to continue the building up of that body of public evidence of art.

The sculptor today probably has the best opportunity in that he must have so wide a mastery of practical techniques not alone in stone, wood, carving, modeling, and casting, but also in metal forming, welding, porcelaining, plastic fabrication, terrazzo work, ceramics. All these techniques create a rapport with that world of his fellows who may consider themselves foreign to art. When in addition the sculptor can communicate his universal curiosity-interest in his fellows and their work (and this can happen many times as he stays with a project throughout its installation with architecture or otherwise), mutual confidence for future undertakings are built.

Many architects actually feel that the artist resists or refuses collaboration. The sculptor will therefore evidence his inclinations and capacities to them first. He will appear before school boards who have bells to hang. He will show



Examples of sculpture by the author. Above, mobile sculpture at Carroll Barnes' studio-home. Lower left, constellations Orion and Gemini on the Kings County School. Lower right, marble sculpture for a three-level fountain at Alta hospital.





EDWIN SCHÖBER



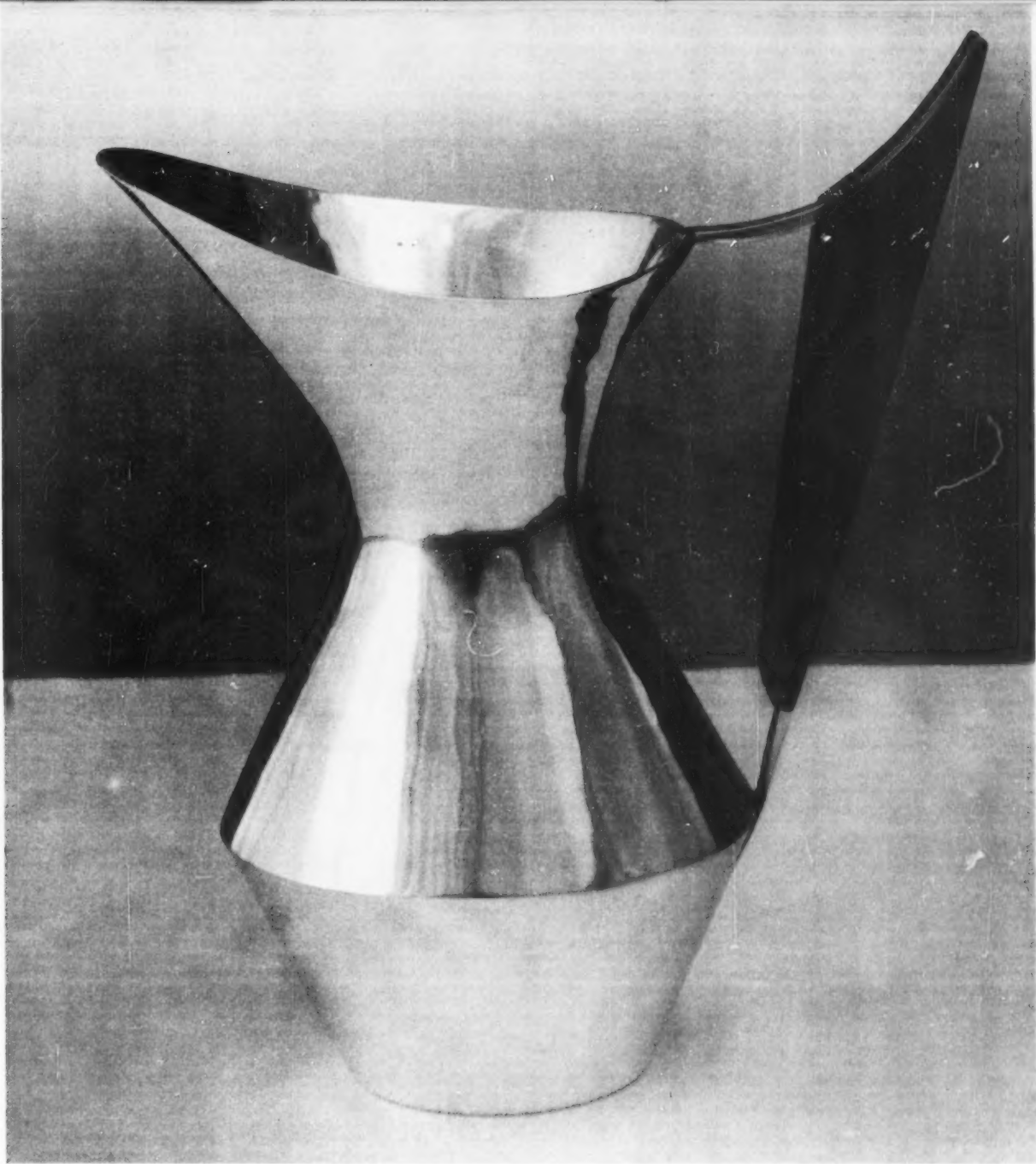
PHIL PALMER

Left, sculptor Carroll Barnes shown working on a mural which was directly carved on an interior brick wall at the Visalia Veterans Memorial Building. Right, the author's giant redwood sculpture, "Youth," at the California State Fair in 1951.

them colored slides of good solutions to art problems. He will be willing to appear on discussion panels for art. He will even take his life in his hands before service clubs and sometimes find powerful responses to his enthusiasms. He will gather all the delight that he can from music and literature and the community's cultural projects by being proud to be a part of his area and make a welcome place of his studio home for his neighbors. He will not attempt to become all things to all men at precisely that point where his integrity and conviction stand. He will find time to lie

fallow and prepare his art purpose that he keep strong and grow surer. If finally this artist cannot feel that he is helping to bridge over these years toward a better climate for aesthetics, by working directly for and with his neighbors, he should find some ivory tower where he need never say that "Art is a way of life."

Carroll Barnes, a versatile sculptor in many mediums, has carried out many commissions for schools and other public buildings. His studio-home is at Three Rivers, California.



This sterling pitcher by Gordon Gunning, raised from sheet metal, beautifully fulfills the needs of contemporary living.

The director of one of America's leading schools in the crafts discusses the relationship of design to the hand arts and gives us some of the purposes, procedures, and results of this pioneering school.

HAROLD J. BRENNAN

Training the hand craftsman

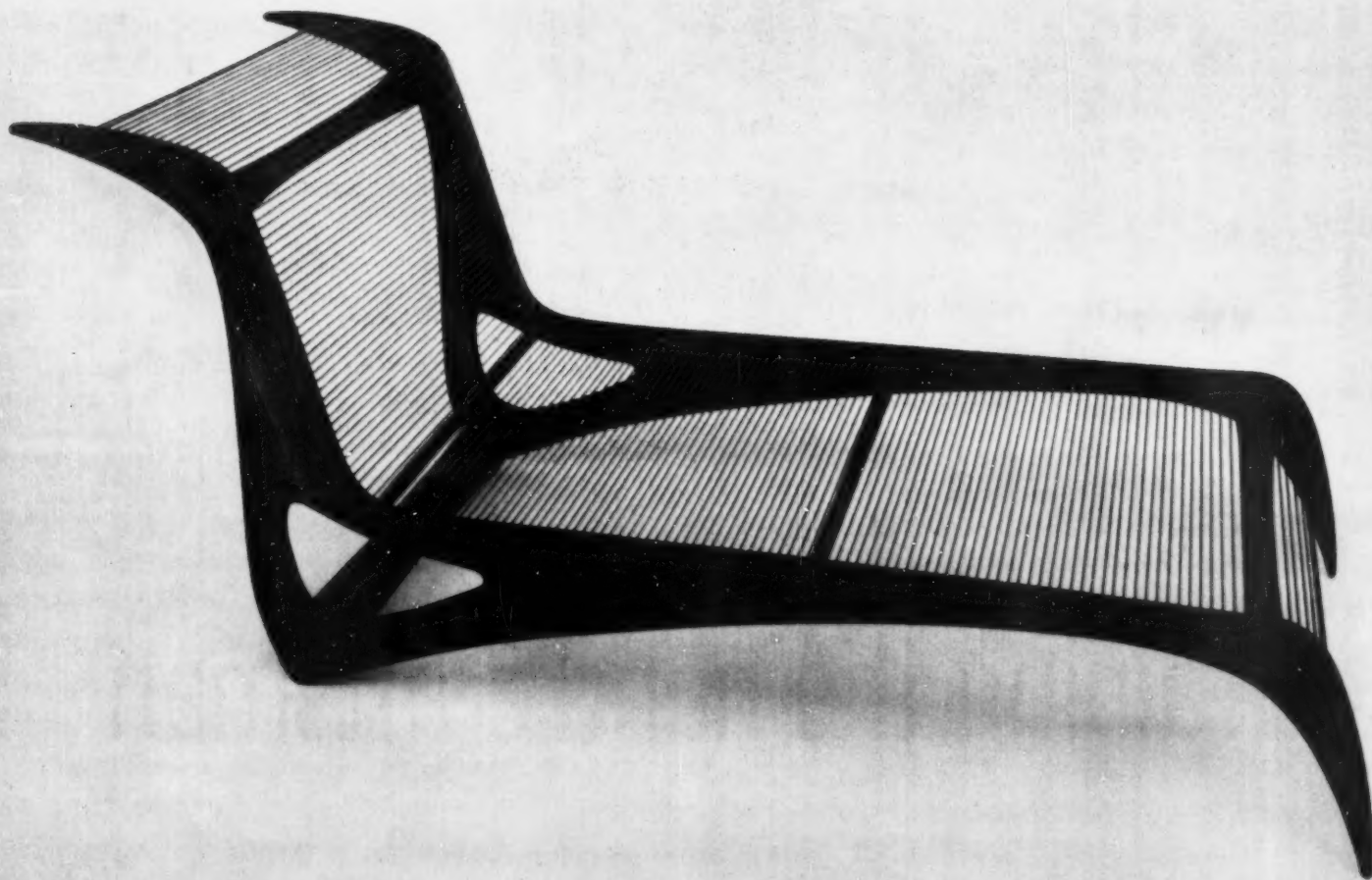


Rapidly expanding interest in craftsmanship of all varieties is not at all strange when it is realized that the average American has a thousand more hours of leisure time annually than he had fifty years ago. These thousand hours must be filled somehow, and not even television is able to soothe the restlessness of active hands. Most of the resulting craftwork is of course avocational, and much of it is repetitive, but imagination sooner or later will guide many of the more skillful hands to creative work.

The School for American Craftsmen of the Rochester Institute of Technology was founded and still bases its teaching on the belief that the trained craftsman operating his own shop must likewise be trained in the basic principles of design, that he must understand something of the purposes and aesthetics of his crafts as well as its processes. Of course, not every craftsman can become a designer, any more than every painter can become an artist. But the craftsman, working directly with his materials and being constantly

Above, casement cloth by Karl Laurell, freely woven on the loom without repeats, employing all modern fireproof fibers.

Below, chaise-lounge by John Kirk. Comfort and function are expressed in every line of this lounge, reversible as a chair.



aware of the technical limitations and creative potentialities of his tools, is in a position to initiate processes and adaptations that the manufacturer could not afford to attempt without the assurance of a wide market. The designer-craftsman limited to custom trade will find many clients willing and even eager to share his enthusiasm for a new idea or a new treatment of an accepted one.

The designer-craftsman is in no way a competitor in the market of mass produced articles. Even today the manufacturer turns back frequently to the craftsmen of the past when he is searching for a design idea. The successful and creative designer-craftsman is in a position to provide the manufacturer with successful and proved ideas that are a necessary part of his business.

After preliminary technical training, the School for American Craftsmen requires each student to design some piece he makes. His designs are criticized and analyzed by the faculty and by his fellow students, but insofar as is

technically practical he is allowed to carry out his own ideas and as a result to learn where he has succeeded and where he has failed. In many cases the development of design competence during the years of technical training is ample reward for early mistakes and uncertainties, and generally speaking it has been found that technical skill and design ability are closely allied.

The great majority of school graduates are at present in one of three fields of craftwork: some are designers for industry, some are teaching the craft they learned, and others, the majority, are operating their own shops as designer-craftsmen, or are working in small shops. Training in design has been found to be basic to successful professional craftsmanship whatever the particular field in which the craftsman intends to function.

Harold J. Brennan is director of the School for American Craftsmen, a department of the Rochester Institute of Technology, 65 Plymouth Avenue South, Rochester 8, New York.

Tea service by Virginia Kitz Miller. The freedom of form in this ceramic tea service well expresses the plasticity of clay.





Salad servers by Paul Evans. These sterling servers with ebony handles are elegant in form, yet suitable for casual living.

MABEL C. OLSON

Display art offers vocational opportunities in all of our cities. The writer interviewed display men in Portland stores to discover something about their work and tells us what she learned in these visits.

Display art offers an open door

Visual merchandising, display men call their work. This may sound utilitarian and practical, and so is misleading. Good display is art, and those who achieve it usually have

an inclination toward, and training in, at least one of the arts. Many display men first studied in another art area.

There is much inadequate display, and an open door for

Sharon Snyder sets up a display at Carlyn's. Display art offers an opportunity for those who have a feeling for form.





Rod Barrows carries a sketch pad at all times, ready to record ideas for gift cards, illustrations, and drapery patterns.

artists who are really good. Those in the profession are in advance of the news, using current happenings and institutions to play up their merchandise. They combine the artistic with a keen business sense. Above all, they are original. How, you wonder, does a boy or girl break into this rather exclusive field? Some department stores give retailing courses, including display sessions, for the benefit of small businessmen and students. Colleges and high schools have helpful courses, and there are private schools specializing in display and advertising.

Many of the leaders in the field, however, entered it through a side door, as employees of a store in another capacity. As an example, Maurice Good started in Indiana, Pennsylvania, as delivery boy and helper in the display department of Bon Ton Store while he was still in high school. He became assistant display manager after graduating, studying retailing in night school. Proficiency in one art often carries over into another. A Syracuse, New York, display manager, who was promoted to that position after six years with a large store, was a student of theatrical art. Again, a San Francisco display manager entered the field via architecture. A New York City man started his own display business on Broadway, after studying

engineering and working at his drafting board. Occasionally, display directors leave their firms to "free lance," catering to stores which do not have a display department. Such a one is Willis Rand, Portland, Oregon, who left advertising to set up highly individual windows for several firms.

A growing service of the National Association of Display Industries is getting jobs and personnel together, and satisfying those who wish to change positions. Under joint sponsorship of the group and universities and colleges, display clinics are held in all regions of the country. The visual merchandising group of the National Retail Dry Goods Association annually awards prizes for outstanding display. On January 12, Lipman Wolfe & Co., Portland department store, won first prize in window display of toiletries and women's suits, and second in showing hosiery.

Donald Norton, their young display manager, explains some of the practices that won such distinction: "Home furnishings and fashions combined in display, rather than shown separately, is a principle for which I have campaigned, and which I instituted at Frederick and Nelson in Seattle before I came to Lipman's. A window should have a theme; still better is an entire window and interior showing elaborating a single idea. We have used our twenty-two windows this way. Color tells a good story; we are sincerely interested in selling it to the public. We use gray draperies as a background against which colors show well. Softening illumination through cross lighting highlights the center of interest and rather plays down the rest. Display props should be secondary to merchandise. We like inexpensive ones. Although we search for the new, many of our items we find in junk shops. Restraint in the amount of goods shown can bring elegance even to a sales display."

Lawrence Ness, one-man display department at Nudelman Bros., Portland, also builds his showing of men's wear around a theme, often stated by a slogan, catch phrase, or song title. Showcards, he believes, have an important place in display. "It is a big help to be able to write my own. Division of display and copy often weakens the idea underlying the window."

We speak of display men, but women also make good in the profession. Few enter it as young as Sharon Snyder, who at eighteen joined the staff of Carlyn's Portland curtain and drapery shop, as a clerk. Her employers soon added display to her duties. "Sharon," said one of them, "is an undeveloped artist, with no art training other than that given in high school. We are happy to give her full responsibility for display. Her interest and originality are invaluable."

Rod Barrows, another young untrained artist, earned his chance in a related field, as assistant copy writer for Charles F. Berg, women's specialty shop, by way of his "Little People," whimsical line drawings which started as doodles.

Mabel C. Olson, former teacher, lives in Portland, Oregon.

FRANK E. GRAHAM

Here is how one high school art department acquaints students with the opportunities in various art professions. Because of his broad knowledge in the field, the art teacher can be an effective counselor.

A high school art career program

The contemporary high school art course needs to provide for career guidance in the arts. There are numerous ways of exposing students to the proper information in order to help them prepare for a future career in art. In the art department of the Albuquerque High School this need is served by setting aside a time during the year to consider the many types of art jobs which are available to the individual who has been art educated.

Following a class discussion in which the teacher points out the major areas of professions and skills connected with

art training, the students are assigned a research problem to find out the art jobs to which one may aspire. The teacher should stimulate pupil thought by exhibiting how people who are artists are behind the various environmental objects which we take for granted. For instance, do the pupils know that an artist has been remuneratively occupied in the illustration of the magazines that they read every day? Or do they know that an artist has drawn the comics and cartoons that they see and enjoy from day to day? Do they realize that the illustrated advertisements planned and

Students of the Albuquerque High School at a center where they may look over material to help in studying art positions.

BILL BELL



embellished for magazines, newspapers, highway signs and bus posters are the work of an artist? Have they thought of the artist who designed the family car, refrigerator, and radio as being a real person who went to high school and art school to learn his profession? Are the girls aware that a designer may have been responsible for the cut of their clothes, or the boys for the pattern in their ties and socks? Soon the students will be raising their hands in recognition of other fields which the teacher may have withheld from mention.

Now the discussion may lead to how one gets to be a person engaged in the various fields of artistic endeavor. The question of education will come up and then is the time to approach a review of the job requirements and special training needed for such positions. How does one apply to special schools and colleges? What are the approximate costs of such an education? The teacher should provide catalogs and other booklets usually offered by art schools and colleges and may also refer students to the American Art Directory, which is generally available in school and public libraries.

For the research assignment the students are given a list of sources in which to find out about art positions. Some references are to be located at the libraries and others may be sought from interviews with artists employed in the community. Magazines, such as *School Arts*, often contain articles pertaining to art vocations and include book reviews which discuss publications dealing with art professions. They also carry advertisements from preparatory schools in art covering the fields of fashion design, commercial art and art education. If at all possible the teacher should arrange for local artists to speak to students about their jobs in art. Successful interior decorators, architects, free-lance artists and designers are usually present in the average community. When properly approached these people are glad to offer their services to the schools and willingly give their time and efforts towards the promotion of their vocations in art.

Of course the art teacher himself should not hesitate to encourage his students to investigate art education and to follow in his own footsteps.

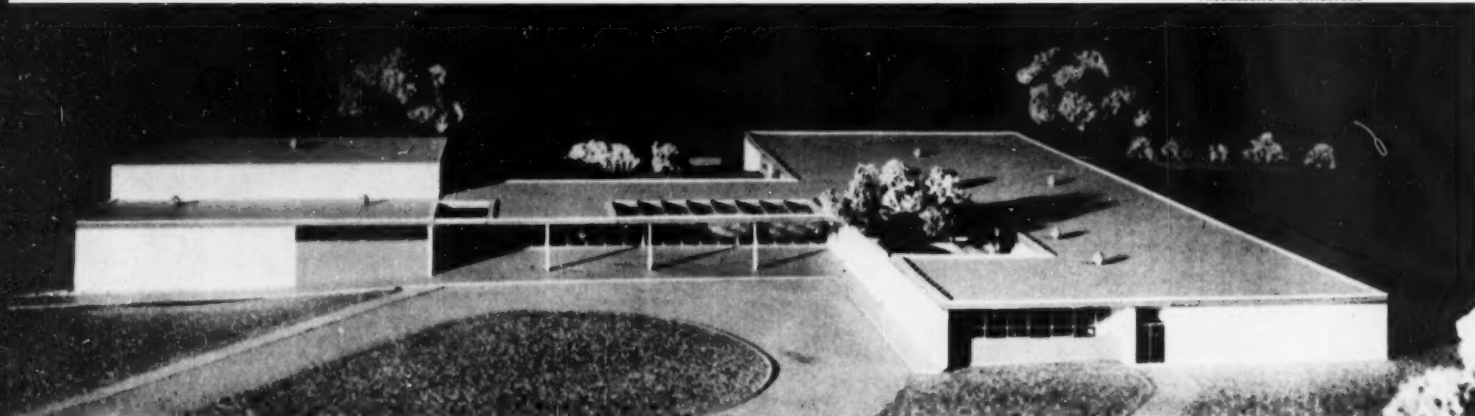
For choosing the fields of interest to write about, high school pupils may seek out information on an art career which is particularly interesting to them personally, however, this may result in too much duplication and over balance in one field which may appear attractive to the student mind. In order to avoid this the teacher may suggest each student take a specific field or prepare cards on which the name of an art profession is written and allow the young people to "draw straws." The fields to which students at the Albuquerque High School are informed include the following: commercial art, cartooning, art critic, art curator, art education, interior decoration, ceramics, sculpture, industrial design, architecture, medical arts, free-lance artist, photography, fashion design, stage design, TV artist and textile design. Under the broader headings, other jobs in art that are implied and are worth emphasis are occupational therapy, applied crafts, book-jacket design, poster and layout work.

After the students have reported on the results of their research the group may be called into discussion again and each may give an oral account of his findings. These discussions often reveal surprise at new knowledge and may very well serve to begin a student thinking towards new horizons in art not formerly known to him. A study of the careers in the arts is a worth-while project for the high school art student and others who may wish to learn of the opportunities in the field of art. Since this area is often neglected by the average counsellor it should be included as a necessary guidance function to be supplemented by the modern art educator.

Frank E. Graham, art director at Albuquerque High School, Albuquerque, New Mexico, is president of New Mexico Art Education Association and well-known in the western area.

Architecture will always be an important field for the artist. This design by Marcel Breuer and the New York firm of O'Connor and Kilham for the Bantam Elementary School, Litchfield, Connecticut, won a recent award from Progressive Architecture.

PROGRESSIVE ARCHITECTURE





KNOLL ASSOCIATES, INC.

Harry Bertoia, working for Knoll Associates, devotes a great deal of his time to experimenting with space, form, and the characteristics of various materials. His metal furniture and screens have sculptural qualities in the spirit of today.

Elizabeth McCausland's book, *Careers in the Arts*, which is reviewed on the New Teaching Aids page, is an excellent source for information on many of the art careers open. The American Federation of Arts publishes a book called the *American Art Annual*, which includes data on schools and colleges which offer courses in art. Although the following membership list of the National Association of Schools of Design does not include many university departments and some excellent private schools, it is a rather complete listing of the more prominent art schools in America.

Akron Art Institute, Akron, Ohio. Alabama Polytechnic Institute, Auburn, Alabama. Albright Art School, Buffalo, New York. Art Academy of Cincinnati, Cincinnati, Ohio. Art Center School, Los Angeles, California. Atlanta Art Institute, Atlanta, Georgia. California College of Arts and Crafts, Oakland, California. California School of Fine Arts, San Francisco, California. Carnegie Institute of Technology, Pittsburgh, Pennsylvania. Chouinard Art Institute, Los Angeles, California. Cooper Union, New York City. Cleveland Institute of Art, Cleveland, Ohio. Cranbrook

Academy of Art, Bloomfield Hills, Michigan. John Herron Art School, Indianapolis, Indiana. Kansas City Art Institute, Kansas City, Missouri. Layton School of Art, Milwaukee, Wisconsin. Maryland Institute, Baltimore, Maryland. Massachusetts School of Art, Boston, Massachusetts. Memphis Academy of Arts, Memphis, Tennessee. Minneapolis School of Art, Minneapolis, Minnesota. Moore Institute of Art, Philadelphia, Pennsylvania. Parsons School of Design, New York City. Philadelphia Museum School of Art, Philadelphia, Pennsylvania. Pratt Institute Art School, Brooklyn, New York. Rhode Island School of Design, Providence, Rhode Island. School of the Art Institute of Chicago, Chicago, Illinois. School of the Boston Museum of Fine Arts, Boston, Massachusetts. School of the Worcester Art Museum, Worcester, Massachusetts. Syracuse University School of Art, Syracuse, New York. University of Alabama, University, Alabama. University of Cincinnati, Cincinnati, Ohio. University of Illinois, Urbana, Illinois. University of Washington, Seattle, Washington. Washington University School of Fine Arts, St. Louis, Missouri.



A Norwegian sixth grade made this imaginary harbor, complete with ships, docks, navigation markers, beacons, and buildings.

Norwegian children adopt the sea

ANDREW MOURSUND

The sea is in the blood of Norwegian children, whether they live by the rugged coast or in the broad valleys of the interior. Their avid interest in the doings of Norway's modern merchant marine, the third largest in the world, is firmly rooted in traditions of seamanship dating back a thousand years and more. This preoccupation with shipping is principally manifested in shop projects and the so-called "ship adoption" by which an entire school undertakes to exchange letters and gifts with seamen aboard a designated ship.

One of the most ambitious class projects dedicated to shipping has been carried out by students in the sixth grade of Sagene Elementary School, Oslo. Depicting every phase of Norwegian shipping, the job required a whole year of painstaking shopwork and research on the economic, geographic and technical aspects of shipping. Shown at the annual school exhibition, the result was truly impressive. Covering the entire end wall was a painting illustrating the development of Norwegian shipping from the time of the Vikings until now. On a seven and one-half foot square plastic world map, the boys and girls had traced the freight routes plied by the main Norwegian shipping lines, with tiny flags indicating the ports of call. They had also drawn a series of charts showing the outlines and depth measurements of Norwegian ports. Most interesting, perhaps, was a large relief map depicting an imaginary harbor, complete with model ships, docks, navigation markers, beacons, shore installations, houses, and treacherous skerries.

The "ship adoption" plan was introduced in Norway shortly before World War II. By now, nearly four hundred Norwegian merchant ships have been "adopted" by schools throughout the country. Children at each school write regularly to the seamen aboard "their" ship, and also send illustrated bulletins telling about their activities at school and home, and what goes on in their town. And as part of their schoolwork, they make Christmas presents for their sailor friends. The seamen, in turn, write about their experiences at sea and in foreign ports, often submitting shipping data which serve as basis for problems in arithmetic. The down-to-earth information contained in their letters goes a long way to make the study of economic geography more realistic to the children. From time to time, they chip in to send presents to "their" school, ranging from bananas and oranges to live turtles and parrots. Thus, intimate bonds are steadily being forged between the seamen in foreign trade and the folks back home.

Sponsored by the Norwegian Shipowners' Association, the "ship adoption" activities are directed by Norsk Skipsadopsjon, Raadhusgaten 25, Oslo, Norway, which provide guidance and assistance to interested schools. Every phase of the work is reported in a magazine called "School and Ship." The Oslo office is also instrumental in inviting teachers and students to visit "their" ship, and if that is not feasible, in getting one of the "adopted" seamen to give a talk at the school. Travel expenses and treats aboard ship are in most cases paid for by the steamship company that operates the "adopted" ship.

Andrew Moursund, who wrote this interesting article, is editor of "News of Norway," Norwegian Embassy, Washington.

MONOTYPE PRINTING IN SCHOOL



Fourth grade pupils making monotype prints. Karen is removing a print, while Lynn is smoothing her paper to make a print.

A simple method for making monotype prints, using household cement, glass, and very little equipment, brings this interesting activity within the means of any school and challenges children of all ages.

FRANK BACH AND REINO RANDALL

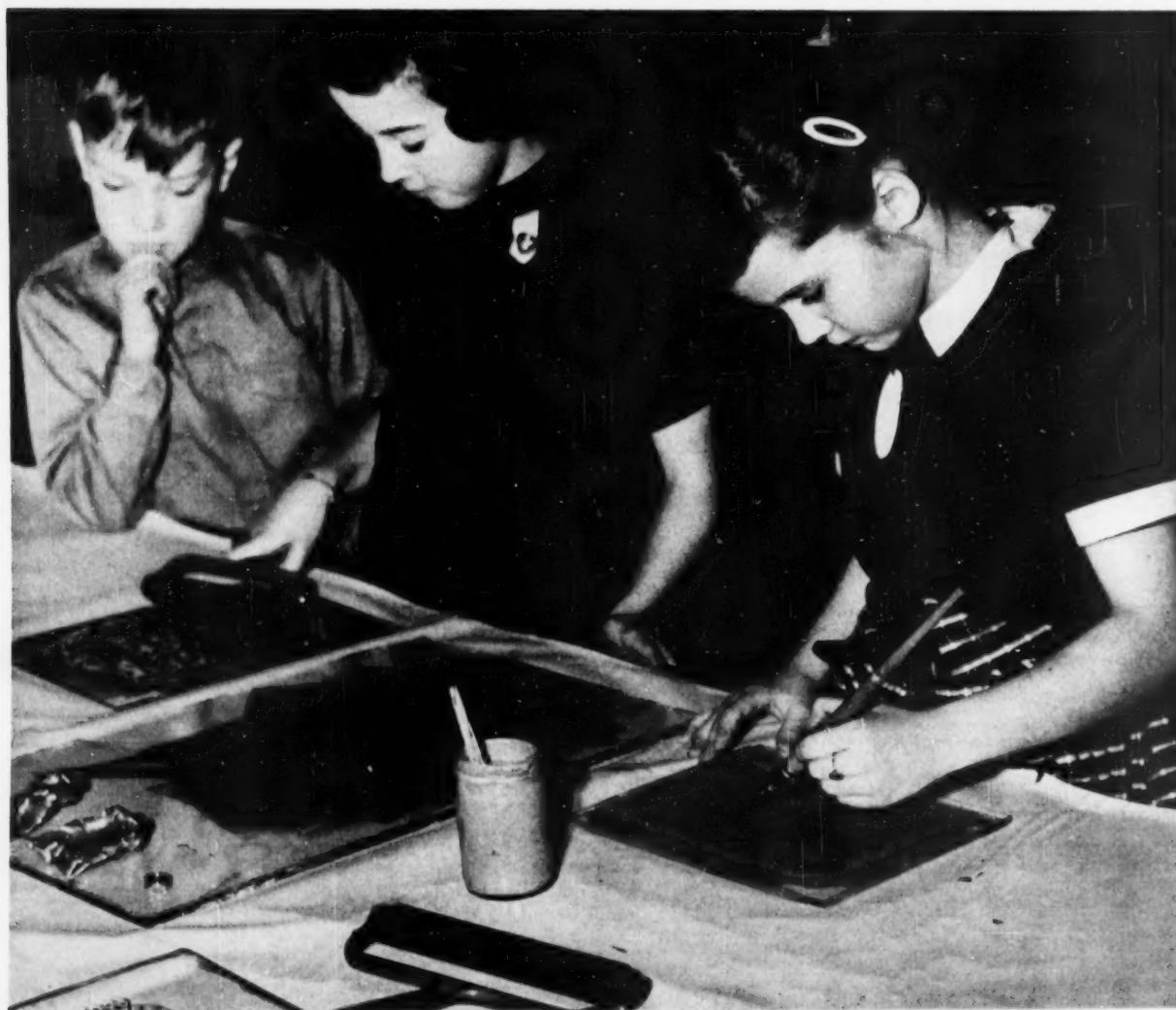


Mike, above, is applying household cement on a glass plate which has been placed over his drawing. In the photograph below, fourth graders are applying ink to their plates with brush and brayer. This activity is suitable for all ages.

Printing is an age-old process but very few new methods and procedures have been developed recently which can be used in the elementary and secondary classrooms. Among the unusual media which can be utilized with children is monotype printing, involving the use of household cement. Children find this medium very challenging to their creative expression. This technique does not inhibit them to tight, academic drawing. The very characteristics of the medium stimulate the child to greater freedom in his feeling for line and texture.

Household cement monotype prints appeal to children of all age levels. The materials needed are household cement, two panes of glass, water-soluble printer's ink, brayer, varnish brushes (about 2 inches wide), newsprint, and newspaper. With these limited materials the steps in completing a print are very simple.

First, the student plans a simple design on paper. He works primarily for line and texture which is well illustrated by the accompanying photographs. Children may use crayons or soft pencils to create their drawing. One pane of glass is then placed over this drawing. Household cement is squeezed out of the tube directly on to the glass, following the lines of the design underneath. To achieve a variety of effects, drooling and dotting techniques may be employed. A little experimenting beforehand will give the student an





Karen's design which she is shown printing on page 23. Her design reflects the freedom in applying the household cement.

opportunity to see the many varied effects which can be derived. When the household cement is dry (time varies according to temperature), the plate is ready for printing. Water-soluble inks may then be applied either with brush or brayer. Each method will have its own characteristics as exemplified by the accompanying illustrations.

When applying the ink with a brayer a second pane of glass must be used. Ink is squeezed out of the tube, and dotted over the glass. The brayer is then rolled back and forth until a smooth covering of ink is obtained. Next, ink is applied directly over the household cement design with the brayer. For brush application the ink can be taken from this same glass. This latter technique gives an unusual textural effect since the brush marks become an integrated part of the design.

Now, newsprint cut larger than the size of the glass is firmly smoothed by hand over the inked design and then

peeled off. A clean brayer may be used for this smoothing process if desired. For further variations the paper may be applied to the glass as above but following this the brayer covered with ink may be rolled over the top of the paper giving a completely different variation of the print.

It is suggested that other variations be tried by students through extensive exploration. A few suggestions follow: 1. A selection of various kinds of paper—smooth and textures, such as construction, oatmeal, tissue, newspaper ad sections, rice paper, etc. 2. Apply paint of different color, with either brayer or brush before the ink is made. 3. Ink the plate with two or more colors applied with a brayer.

Frank Bach is assistant professor of fine arts, and Reino Randall is associate professor of fine arts, at the Central Washington College of Education, Ellensburg, Washington.



Two examples of this newer medium by college students. Note the line control achieved, as well as the resulting textures.



MARY KING ELLIS

The current vogue for gay shirts suggests that boys may make their own designs on shirt material. New textile paints which do not wash out with repeated laundering make this a practical activity for boys.

Boys design their shirt material



These painted shirts have been washed weekly for two years in a washer with detergent. Remove sizing before painting.

Holding the interest of students during the last quarter of the school year challenges the best of teachers. Particularly is this true in a senior high school. Many of the girls anticipate postgraduate wedding bells. A major percentage of the boys experience the insecurity of a draft board's future decision. Over all is the seasonal atmosphere of lethargy and of roaming fancies.

Personalized crafts can answer the problem, and often more satisfactorily than anticipated. Stencil, block print or silk screen designs on luncheon cloths may interest the girls. But for the boys, the modern trend of the gay in shirts offers a solution. The gamut of "brain children" may find expression in shirt materials. Unanimous enthusiasm may

not burst forth at the teacher's presentation of the idea. However, as soon as one young man produces a shirt, printing of personalized shirt material will have become contagious. In the desire to "top" each other, the boys will exercise originality and ingenuity to create designs of genuine artistic merit. Designing and printing material for their own clothing stimulates their creative talents. Often the boys are more meticulous and particular in details, better craftsmen, than the girls.

The teacher can be a stickler and require students to print a certain length yardage. However, under certain conditions it might be advisable to trace the shirt pattern on the cloth. Then allow the student to print his design on the shirt pieces.

Girls can print either blouse or skirt material. Inexpensive textile paints which do not wash out are purchas-

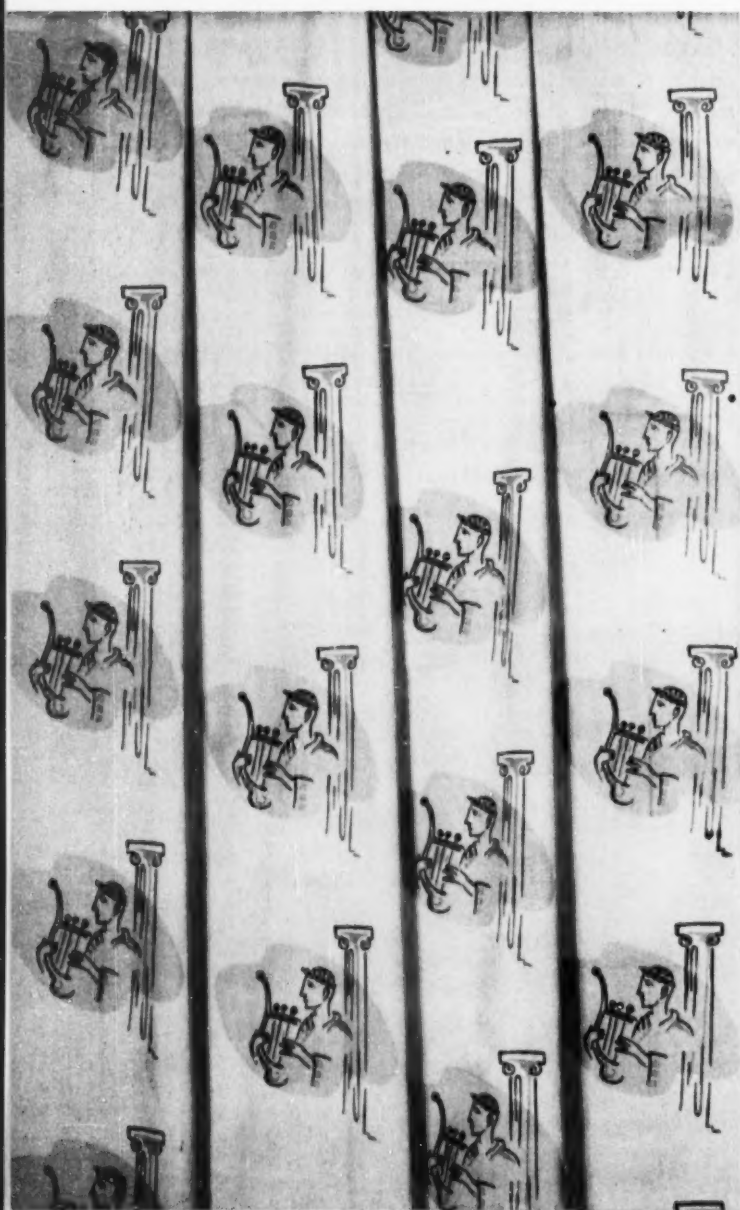


able wherever art supplies are sold. In one school the boys designed and printed shirt materials, designs included a conventionalized flower that turned out with a decided masculine touch. Also, there were sports-minded boys who created various designs with pheasants, and with trout. Grain and abstracts were popular subjects. With the instructor stressing and commending creative expression, that is exactly what was achieved. The individual's initials can make an attractive design. Proper spacing of the design on the cloth

is important to create effectiveness. In this matter, it is well for the teacher to have the student place his design on paper first. The tendency is to place the designs too close together. Staggering of the design placements and ample distance between them requires less printing and on the average produces a cleverer finished product.

Mary King Ellis of Chico, California, based this article on her son's student teaching at the Durham High School.

Designs may be silk-screened or block-printed on the material, using some of the new textile paints which do not wash out.



HELENE C. CONDON AND EDITH GARRISON

When girls of the New Jersey School for the Deaf decided to make cobbler's aprons as gifts, the art teacher helped them plan and stencil their designs on the large pockets to make each one individual.

Cobbler's aprons make good gifts

When the girls in the Power Machine Operation Class decided to make forty cobbler's aprons as Christmas gifts for their fellow students in the dormitory the class felt that each apron should be designed with individuality so that each recipient would feel that her apron was especially made for her. In addition to special colors and materials selected for each girl, the class designed special decorative pockets for each apron to be carried out in applique. The original designs, made in the art class, pleased the seven girls who worked on the project so much that they decided to make designs for their own aprons.

This time they stenciled and hand painted the designs, using textile paints. After preliminary sketching in pencil and crayons the designs selected were traced and stencils made. Two of the girls used the usual method of making a separate stencil for each of the three or four colors to be used. Four girls tried a different method, that of cutting out each

outlined area and shaded line from one piece of stencil paper. This simple method was so successful that it seems worth passing on to others.

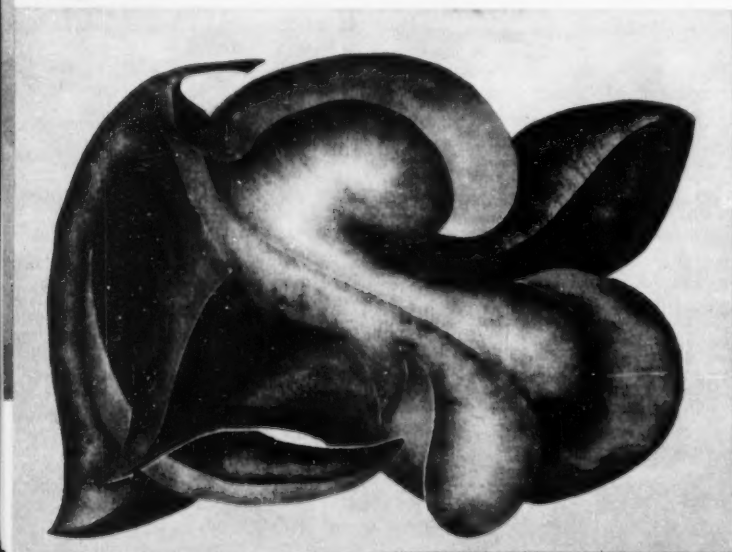
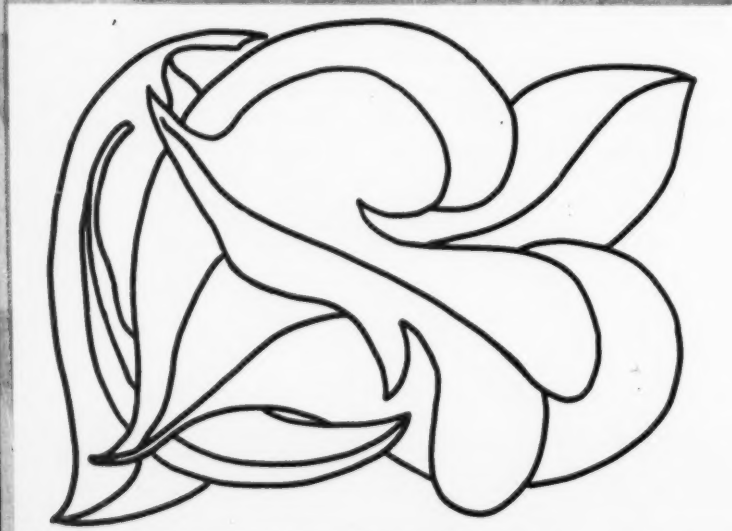
A simple line tracing of the design was made, indicating the boundary lines between each color or unit, as suggested by the drawing on the next page. Transparent stencil paper, extending about two inches on each side of the design, was placed over the line drawing and cut on the lines. Each piece of the stencil was left in position until every line was cut. The cloth to be stenciled was placed over a plain blotter tacked to a drawing board. The stencil was then placed in position on the cloth, making certain that the design was straight with the threads of the material, and securely fastened with straight pins. It was found best to place the frame of stencil paper in position first. This could be fastened at the outer edges with thumbtacks where the cloth is to be trimmed, although they tend to damage the

Cobbler's aprons with stenciled pocket designs, modeled by the girls who designed, painted, and made the various aprons.





Stenciled pocket designs for cobbler's aprons made by girls at the New Jersey School for the Deaf. The drawing shows a simple method for making a single sheet stencil which serves all the colors used. Each section is removed when the paint is applied, cleaned, and replaced to protect stenciled area.



material. The other parts of the stencil were then laid in position, like a jigsaw puzzle, until the entire sheet of stencil paper was complete. This method eliminated the expense of several sheets of stencil paper usually used when several colors are involved.

The stencil paper over the first area to be painted was carefully lifted off the material and set aside. Cut pieces of stencil paper around this area were held in place either by the left hand or by straight pins. After the first section of the design was painted, the removed stencil paper was carefully replaced and pinned in position. Another section was removed and painted in the same manner, and the procedure continued until the entire design was finished. This one-sheet stencil method also eliminated the possibility of incorrect registering of separate stencils for various colors.

The exposed cloth was painted in one of three ways: 1. Holding the stencil brush vertically, dab the textile paint mixture onto the cloth, being careful not to get any of the bristles under the surrounding stencil paper. This method results in a solid colored area with sharp edges. 2. Holding the brush at a sixty-degree angle, brush the paint from the surrounding paper onto the cloth. Repeat this motion completely around the exposed area, resulting in a space shaded with darker colored edges, graduating to a light tinted center. 3. Using either of the two previous methods first, change to a brush with a darker or different color and brush the color lightly in from the edges over the wet color first applied. For example, on a leaf already painted green, brush a small amount of dark blue along one edge of the leaf. The colors mix and the result will be a shading which gives depth to the leaf and an elaborate looking stencil pattern will be obtained from only one cut area.

The second pocket may be painted the same as the first, or the design may be painted in the opposite direction by simply turning the cleaned used stencil over and painting the design in reverse. The stencil should be cleaned immediately after each use with alcohol, being careful not to tear or turn up pointed edges. The pockets were steamed from the back side, over a plain piece of wrapping paper, to set the colors and make them washable. After the pockets were stenciled, colored binding for the aprons was selected to either contrast with the painted design or to repeat one of the colors found in the design. The end product was a group of proud girls smartly clad in results of their own efforts.

Helene C. Condon teaches art, Edith Garrison teaches sewing at the New Jersey School for the Deaf, Trenton, New Jersey.



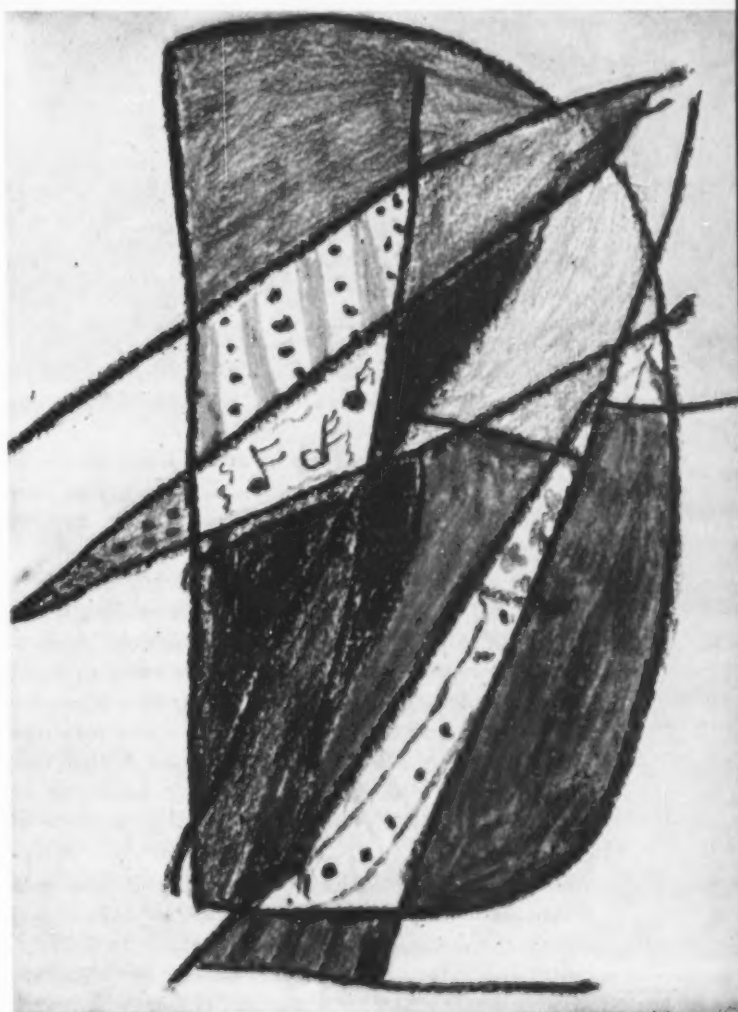
HERE'S HOW

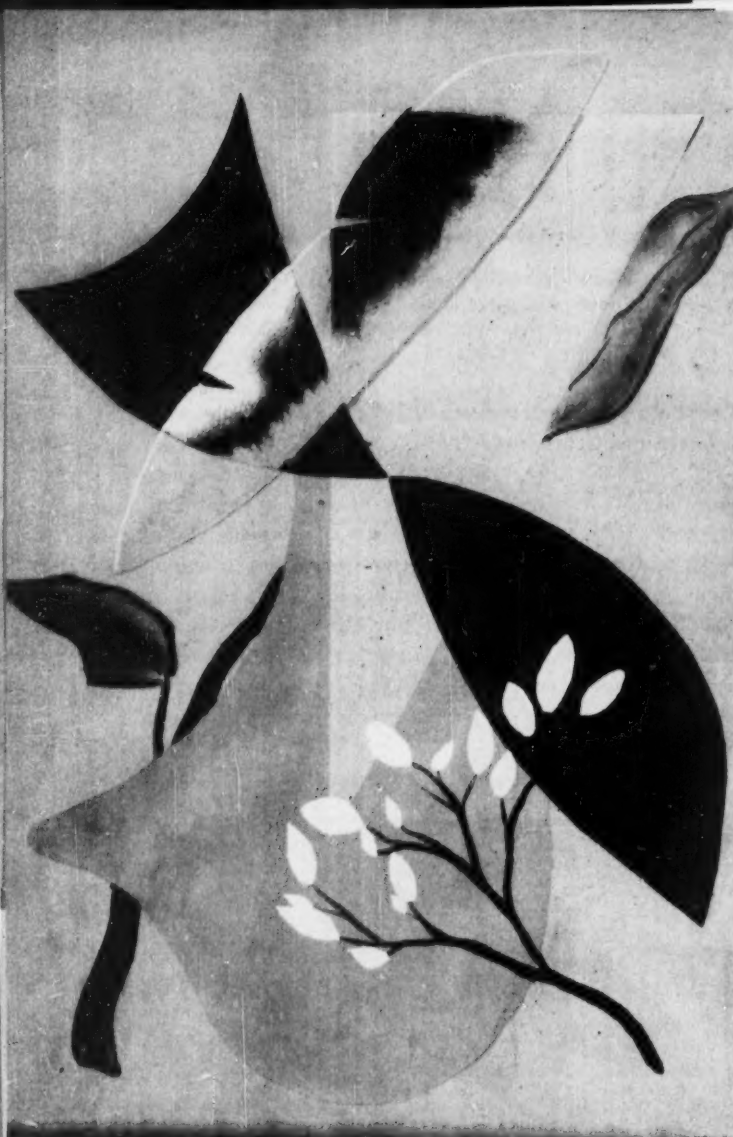
Brief descriptions of successful art activities, emphasizing processes and techniques. Readers are invited to send short items for these pages.

Crayon resist abstractions A child at the Laboratory School of the University of Chicago made the abstraction at left. Scraps of paper were placed under newsprint and the long side of white crayon was rubbed over the newsprint. The entire surface of the paper was then covered with black water color, which does not adhere to the crayon. Tempera paint or ink may be used instead. Sections with interesting compositions were cut out and mounted on white writing paper to serve as invitations for a school activity. The children had fun imagining what their abstractions represented in the modern designs. Suggested by Jessie Todd, teacher.

Designs from children's names Third grade children of the Cooper School, Sioux City, Iowa, made designs in colored crayon from their own first names. Diane made the design at the right. Can you find her name? Each child printed the first letter of his name as large as he could on the white drawing paper, using black crayon. He then put each succeeding giant size letter on top of the first, printing his entire first name, letter upon letter as if he were making a stack of pancakes. When the name was completed the paper was full of interesting lines and shapes. Shapes which were fully enclosed or had "fences" around them were colored or given interesting patterns or textures, and single lines extending at the edges were usually ignored. Names mean a great deal to children and they embarked upon this adventure with enthusiasm. After the designs were completed and placed on display they had great fun trying to read each secret name in each child's design.

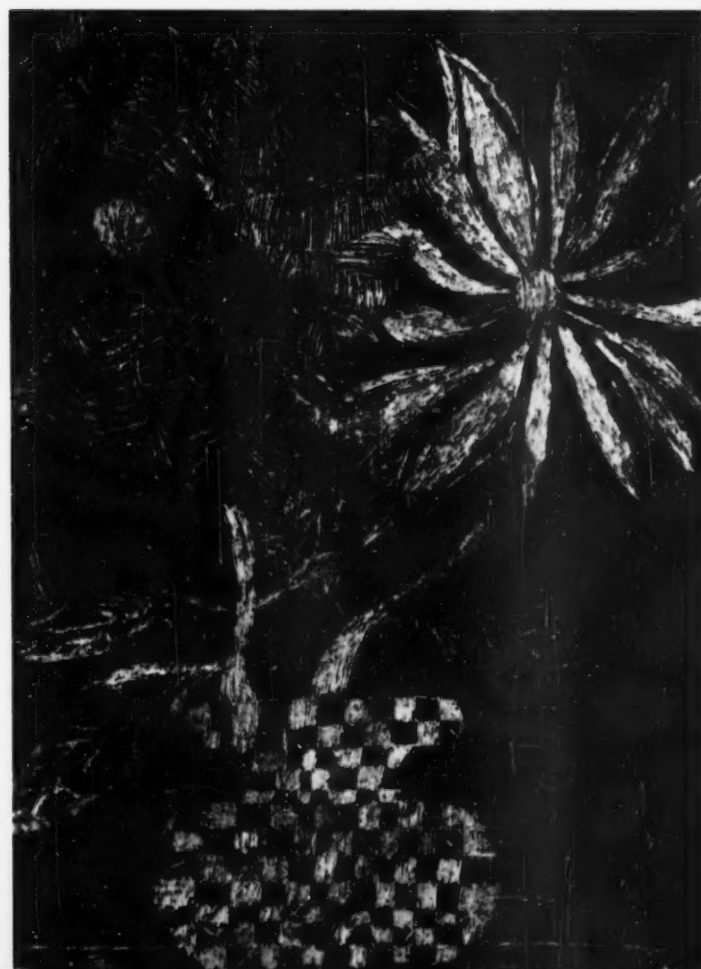
There is a definite advantage in using names, since each child knows where to begin and where to stop. So often in scribble designs, for example, the young child goes on and on, comes up with what he considers nothing, and may be disappointed. He may also have so many scribbles that he becomes confused as to the next step. In this case each child felt that he had succeeded, and the children were equally proud and happy with their designs. They had lettered their names in a much larger scale for a new experience. It was excellent experience in observation, both in observing forms to be colored and in trying to discover the names in other children's work, and each design was different. Cleo Yeaman was the classroom teacher. Contributed by Robert J. Young, elementary art instructor.





Dry brush leaves and cut paper Students of the Escondido Union High School, Escondido, California, combined cut paper free forms with dry brush leaf designs to form pleasing and colorful compositions, as shown at the left. This activity followed a study of leaf forms in which students observed how the leaf shapes change from long and slender to short and thick, to round and oval. They considered divided leaves like the clover, the spray type like the rose, and the ivy. Interested students brought in pictures and actual samples of unusual leaves, and they discussed stems, veins, and tendrils. In the example illustrated, gray paper was used for the background, and scraps of colored paper were cut in interesting shapes to fit well on the gray paper. The actual cutting was preceded by numerous sketches and trial cuts in scrap paper in order to try out the ideas. Forms had curved edges, straight edges, or a combination of both. In choosing colored papers it was usually found better to use a combination of dark, medium, and light values. After these were pasted to the background in a pleasing pattern the leaf designs were drawn on top. Leaf forms were allowed to overlap the colored free forms and background area, and as the background changed color the paint was frequently changed to give a pleasing contrast. Paint was applied with a dry brush technique, veins were kept to a minimum, and few details added. Contributed by Evelyn Surface, art instructor.

Crayon etching in second grade Second graders at the Grantville School, San Diego, California, were very much intrigued by the crayon etchings made in the sixth grade and began to experiment with the technique in their spare time. Although it was felt that the process was too complicated for primary children, it was decided to try it in the second grade. Results were far beyond expectations as shown in the example at the right. Light colored crayons in various colors are applied to random forms or a planned design on a good quality of white paper, with each area filled in solid so that the paper does not show through. The entire design is then covered over with a black crayon. Next, with an ordinary straight pen, the desired picture or design is brought out by removing the black coat. Other tools may be used for different effects. As the black coat is removed, the various colors in the first coat appear, producing a colorful result much admired by the children. Evelyn Thomas was the classroom teacher. This suggestion was submitted by Ellis Evers, principal of Grantville School.





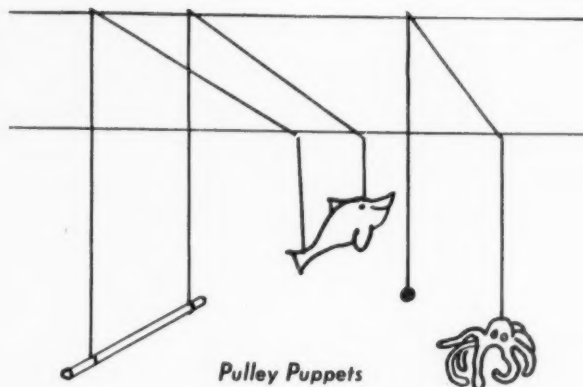
Papier-mâché from crepe paper Second graders of the Carlton School, Carlton, Minnesota, enjoyed making trinket boxes by covering small cardboard containers with papier-mâché designs made from crepe paper. Any face-powder box or round, square, or oblong container may be cut down to one or two inches in height to serve as a foundation. The special papier-mâché mixture is made from finely cut crepe paper. Wet thoroughly one cup of the shredded crepe paper, pack solidly, and allow it to soak overnight. Then mix and rub this into a fine-grained pulp. Add four or five tablespoons of flour and two of salt. Work this mixture until it is the consistency of clay, adding more flour, water, or paste if necessary. Mix a batch for each color desired. Apply a background coat of one color to the outside of the box. When this is dry, or nearly so, build up the design with different colors of papier-mâché. If the mixture seems too soft for easy modeling the excess moisture

may be removed by squeezing and rolling in paper towels.

When the papier-mâché is thoroughly dry it may be coated with several applications of clear shellac if desired, in order to protect the surface. The shellac helps to hold the design in place. Instead of covering the outside of the box with the paper pulp the background may be painted with poster paint. In this case the paint must be covered with shellac before the papier-mâché design is applied. Wax crayons may be used to shade the design when dry. If the inside of the box is soiled or stained it may be lined with clean paper. Instead of using discarded boxes, children may, of course, make their own from papier-mâché in strip form. Several coats of overlapping papier-mâché strips may be applied over a greased form until desired thickness is obtained. The mold may be made of clay. The resulting container may be coated with the crepe paper mixture in the same manner. Contributed by Minnie E. Siemer, teacher.

Three-dimensional murals that move Third grade students at F Street School, Chula Vista, California, had decided to make a mural after visiting the tide pool to observe the sea, animals, and plant life. The back of the room had been covered to a height of seven feet with butcher paper, and all was in readiness to begin painting when Tom insisted that the painted fishes must move. Polly said, "We could get in boxes and move animals on sticks through the top of the boxes." Robbie suggested that we make costumes and dress as sea creatures ourselves. "Why couldn't we put that 'please knock' sign back of the door?" asked Richard. "Then when somebody knocked one of us could get into a diver's suit and walk around in front of the mural—or we could make a diver and pull him up with a string." That is the way the moving mural began. Soon children were painting the ocean with lively blues and greens. Jellyfish, an octopus, and starfish were traveling near rocks, seaweed, and sand on our mural. Committees were busy planning, cutting, pasting, painting, and studying about sea animals.

Children had agreed on a way to make the animals move. Tom's gray porpoise was the first animal to move in front of the mural. It was painted on butcher paper. The two sides were cut out, stuffed with newspaper, and stapled together. Two strings were placed on the porpoise. These strings were tied to erasers and thrown over a sixteen gauge wire fastened to the molding on one side of the room with a screw-eye, and on the other side with a turnbuckle and screw-eye. The erasers were then thrown over a wire stretched



at the other end of the room. The erasers were removed and strings attached to a rod. Tom made his porpoise leap out of the water and dive into it again by manipulating the rod. He learned how to control his animal thirty feet away. The starfish, sea gull, diver, shark, jackknife clam, and fishes were soon moving. When an animal was controlled by one string a metal washer was tied to the end of the string and slipped over a tack to keep it in place. The sight of the animals in motion stirred the class to further creativity and original songs were composed by the children. This interesting account of the blending of music, art, and science was provided by Frances L. Read, classroom teacher.

SAN DIEGO COUNTY SCHOOLS. BY JACK HOUSE



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WHAT SHALL WE MAKE?

Some children make beautiful shapes with clay as soon as they take a piece in their hands. Others are at a loss how to begin. They need ideas. If they are told "Make whatever you like," they flounder.

Dishes, Bowls?

You might remind your class that the very earliest use of pottery was to hold food. Pottery jugs and bowls are made by peoples everywhere. Pottery dishes have been used for thousands of years. Today, dishes are made in huge factories and turned out by the millions, one like another. Yet you (the student) can make a dish that is different from every other piece in the whole world.

How to Start

Roll a ball of clay in your hand until it is round and smooth. Now, gently press the center with your thumb. Move the ball slowly around with your four fingers on the outside of the ball, widening and deepening the hollow made by your thumb. Don't let the clay become too dry or cracks will appear. If this happens, gently moisten the edges, smoothing the cracks away. When the side walls are about 1/2 inch thick, set the bowl on a flat surface and carefully flatten the bottom. The coil method and the slab method are fine for later on, but the modeling method is an excellent way to give children the "feel" of clay.

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ITEMS OF INTEREST

Ideas for Crafts. We have just received a new 48-page booklet giving a wealth of creative ideas and suggestions for simple craftwork. Titled "Knifecraft," by Nik Krevitsky, and published by Hunt Pen Co., Camden, N. J., the booklet shows how the knife can be used by students in making a variety of simple, original and interesting craft objects. An outstanding feature of the booklet is the excellent use of illustrations to help the reader visualize the methods and techniques. Throughout, the reader is encouraged to use the suggestions in a creative way—adapt them to suit his own needs. A few of the activities and the scope of this booklet are indicated by these chapter headings: The Craft Knife as a Creative Tool, Carving, Mobiles, Models and Constructions, Paper Sculpture, Stencil Printing, Eraser Stamp Printing and Brayer Printing.

The author is well qualified by training and experience to present the subject of knifecraft, creatively. Mr. Krevitsky is a designer and art educator. He has taught in the public schools of Chicago, Teachers College, Columbia University, Ohio State University and is at present affiliated with Pratt Institute, Brooklyn. He has an M.A. from Columbia, and recently directed a survey on Crafts in General Education.

For your copy of this new 48-page instructive book, simply send 50 cents to Items of Interest Editor, 144 Printers Building, Worcester 8, Mass. We'll see that it is mailed to you promptly. Please send before May 31.

Block Printing Paper. Recently we received samples of a new paper—ideal for use in block printing and etching. Made from long fibers, it has been treated to give extra strength when wet. In addition, it will not crack under pressure of even a heavy etching press. Sharp, clear lines are assured on every print.

For free samples, prices, and places where this new paper ("Tableau") may be purchased, please write Gerald I. Hermanson, Technical Papers, 25 Huntington Ave., Boston 16, Mass.

More Colors. Wilson Arts & Crafts, of Faribault, Minnesota, have recently added three new colors to their "Nu Media" line of all-purpose hand paints for schools. The new colors are violet, red-violet and turquoise, making a total of 16 brilliant colors offered by this concern. For a folder giving hints and suggestions on the variety of uses of this versatile, all-purpose paint, write Wilson Dietrich at the company, Faribault, Minnesota.

Hand Weaving Looms. A folder illustrating and describing a wide variety of looms and accessories is yours for the asking. Made available by the manufacturer, the

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ITEMS OF INTEREST

folder gives you information on four popular sizes of looms for use by school and home weavers, as well as shuttles, a weaver's bench and a 40-spool warping device called "Speedwarp." All of these products are of high quality in construction, design and materials.

For your copy of this helpful folder, write the manufacturer, W. H. Wade, 15370 Herring St., Los Gatos, California.



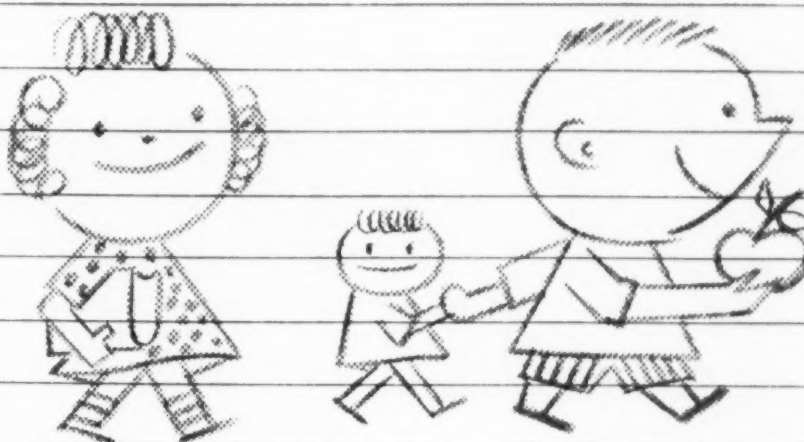
American Crayon Offers Scholarships. Establishment of three regional scholarships available to art teachers throughout the country to attend the summer session at the School for American Craftsmen of the Rochester Institute of Technology has been made by The American Crayon Company of Sandusky, Ohio. The scholarships have been earmarked for study in Textile Design and Screen Printing for a six-week period from July 12 to August 20, 1954. Art teachers throughout the nation are eligible for the scholarships. One each will be selected from three areas of the United States. The American Crayon Company will provide funds for full tuition and living expenses. Applications should be addressed to Harold J. Brennan, director, School for American Craftsmen, Rochester Institute of Technology, Rochester 8, N. Y.

Expandable Kilns. A folder received from Tepping Studio Supply Co. illustrates and gives complete details on their line of "Add-A-Unit" kilns. To the basic unit may be added other units as your ceramic firing requirements expand. This feature makes the kiln of special interest to schools. In addition, the kiln may easily be moved from one room to another to meet firing schedules.

Enclosed with the folder we found an announcement of a "ceramic package," offered by Tepping Studio. The package is designed to fill the pottery-making needs of the average schoolroom for a school year; and includes all the basic materials (including a small kiln) you need to carry on a class in ceramics. For your free copy of the "Add-A-Unit" folder and complete information as to the contents and cost of the ceramic package, write Mr. Herbert Tepping, 3517 Riverside Drive, Dayton, Ohio. This company offers free consulting service to teachers—a personal visit for those near Dayton—others will receive advice by mail.

(Continued on page 38)

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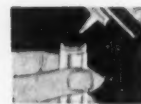
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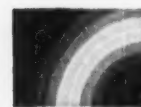
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(Continued from page 37)

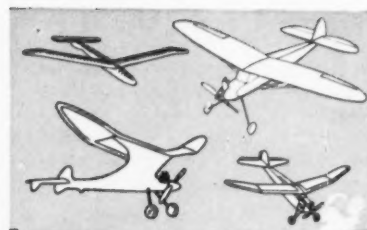
Pan-American Day. April 14 is a day set aside by the twenty-one American republics to symbolize their sovereignty and their voluntary union in one continental community. Educational material is available to help you integrate Pan-American Day with your art and social studies courses. For details, simply write Educational Department, Pan-American Union, Washington 6, D. C.



Lacquer Colors. DEV-O-LAC Colors are now available in sets, as well as in separate jars. Set No. 18 contains a jar of each of the nine Artists' Lacquer Colors, plus a jar of White, Black, Retarder and Medium and a 4 oz. bottle of Thinner, a total of 14 items. Each package contains full instructions for the use of DEV-O-LAC as a fine arts medium, as well as for use on textiles, china, lamp shades, glass and many other objects. From your school supply dealer or art store.

Gummed Crepe Paper. The Dennison Manufacturing Company, Framingham, Massachusetts, now offers popular Dennison Gummed Crepe Paper in single-color packages. The No. 2 envelope contains six 9 $\frac{3}{4}$ " by 12-inch sheets—one color to a package. Colors available are Canary Yellow, Grass Green, French Blue, Brown, Flame Red, Spring Green, Black, Medium Pink, Peach or White. Gummed crepe paper is an excellent decorating medium. Cut, moisten and apply—these three simple steps are all that are needed for poster and appliqué designs. Available at stationery stores and school supply dealers. A No. 1 envelope containing twelve sheets of assorted colors is also offered.

Fiber Glass Bows. Archery bows of indestructible fiber glass are now available from the School Products Co., 47 Great Jones St., New York 12, N. Y. All the necessary parts plus simple directions are included. In addition the company has a line of assembled glass bows and other archery accessories. A catalog is available on request.



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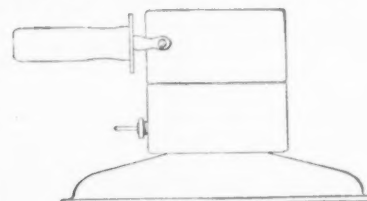
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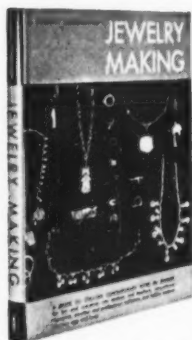
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CRAFTOOLS

How to create designs
and put them into form

JEWELRY MAKING AS AN ART EXPRESSION

By D. Kenneth Winebrenner, Editor of School Arts,
Professor of Art, State College for Teachers, Buffalo



At last, here is a guide to jewelry making with an emphasis on experimental, creative design, planned for classes or individual uses. Its unique organization makes it useful at various age levels by both beginners and experienced craftsmen. This unusual book gives practical help in both design and working process, enables workers to locate information quickly as needed in the broad art program today.

The 333 plates include illustrations of 1117 jewelry items, designs, or steps in processes. Hundreds of articles by leading contemporary craftsmen and work by students at various levels are featured.

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Saturday Art Classes. Florida State University has inaugurated Saturday art classes for children at Tallahassee. Open to children in surrounding communities, the classes will be an integral part of the art education program of the university. Work will include painting, clay modeling, and constructive type activities, as well as film showings, demonstrations, and exhibits.

Girl Scout Art Activities. The new edition of the Girl Scout Handbook introduces two new badges in the arts and crafts field: Dabbler, devoted to exploratory experiences for the beginner, and Textile Design. This brings the total arts and crafts badges to 16. Various arts fields, including arts and crafts, literature, dramatics, music, and drawing, are grouped together in one section of the revised handbook, titled "Adventuring in the Arts."

High School Art News Letter. In order to acquaint prospective students and others with the art program, the Atchison, Kansas, High School has prepared a booklet which explains its offerings, facilities, objectives, and general program of activities. The description of activities, excursions, films, exhibitions, and other projects is impressive and should appeal to students who consider participation in the art program.


College Offers Art Services. The California College of Arts and Crafts offers a program of art services for those in the field of art education. These include traveling exhibits of work by students and faculty, lectures and visitations by staff members, and tours of the college. Information may be secured by writing Jason Schoener at the college, 5212 Broadway at College Avenue, Oakland 18, California. Fifteen scholarships worth two hundred dollars are available for the spring term.

Travel Information. The NEA Journal has sent us a four-page folder giving highlights of their tours planned for this coming Summer. Titled "Travel News," the folder gives the areas of the world, itineraries, length in days, and price ranges of the many and varied tours sponsored by NEA. Here are the areas where tours are offered: Mexico, Cuba, South America, Guatemala, Hawaii, Alaska, United States and Canada, and Europe. For further information, write NEA Travel Division, 1201 16th Street, Northwest, Washington 6, D. C.

Teen-age Drawings Solicited. Original art work on subjects of interest to teen-agers is being solicited for publication in the American Girl, a monthly magazine for girls published by the Girl Scouts. Drawings must be in black-and-white and at least five by seven inches in size. The address is 155 East 44th St., N. Y. 17, N. Y.

(Continued on page 40)

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ITEMS OF INTEREST

(Continued from page 39)

Art Supplies Catalog. To help you in ordering art supplies of all kinds, the Craftint Company offers, at no charge, their catalog No. 45. In it you will find complete specifications, including prices, sizes, colors and other information you need for ordering their materials. A unique feature of the catalog is the marginal note you will find beside each item. It gives, in summary, the primary uses of the item and the special features which make it attractive to the user. You will find this 64-page catalog a handy and helpful ordering reference; both from the standpoint of the varied line of art material items it contains as well as the complete details and specifications for ordering. For your copy, simply write Items of Interest Editor, School Arts, 144 Printers Building, Worcester 8, Mass. and ask for the Craftint catalog No. 45. Before May 31, please.

Film Catalog. The 1954 catalog of Bailey Films, Inc., 6509 De Longpre Ave., Hollywood 28, Calif., has recently been published; and is available to teachers, supervisors and librarians at no charge. There are over 600 titles in the catalog, listed by subject. For example, the heading "Art" includes subjects under the following sub-heads: Appreciation, Cinema, Dance, Drama, Handicrafts, Painting and Sculpture. The wide range of films and subjects includes material from primary school through college. The catalog also offers films for clubs, homes, museums and libraries.

New Pastel Pencil. Swan Pencil Co., announces a pastel (simulated colored charcoal) pencil in twelve brilliant colors. In addition to art work where pastel technique is wanted, you will find these pencils suitable for marking on wall maps, chalkboard and other visual aid work. Later, the company will have this pencil available in twenty-four colors. For details, write the manufacturer at 221 Fourth Ave., N. Y., N. Y.

Fabric Decoration Booklet. Prang introduces a new booklet, full of freshly conceived ideas and stimulating suggestions for decorating fabrics. Craftworkers who feel they have exhausted their capabilities in textile projects will find an exciting whetting of interest in this craft and a new emphasis in the ever-widening and fascinating field of textile decoration. This booklet, profuse with illustrations photographed from actual finished pieces gathered far and wide, is titled "Now You Can Do It Yourself." It is representative of the best in creative textile decoration in America today, and is available in art, hobby, handicraft, department and stationery stores, or from the publishers, The American Crayon Company, Sandusky, Ohio, Dept. 748. A small charge of 35 cents is asked for the booklet to cover service and handling. The booklet carries the Good Housekeeping Seal.

(Continued on page 42)

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LETTERS

Evelyn E. Shaffer, Blasdel, New York, has another answer to the teachers who are concerned because they believe the courses in art are being used as a "dumping ground."

On Art as a Dumping Ground If someone doesn't know what else to do with certain students and "dumps" them into your art classes, it should be possible to rise above the feeling of indignation and degradation which ensues. In these students lie a challenge. No one else, apparently, has succeeded in solving their problems. What then, can "I" do? How can "my" class be operated as an efficient and artistic "dumping ground"? Greater satisfaction hath no man than meeting and solving problems formidable to others.

Admittedly, it would be impossible to meet these situations similarly in all places. However, one may be able to sift a workable idea, or two, from citation of specific instances. Therefore, at the risk of boring the reader, but mindful of the fact that such instances may do service for education, the following are submitted.

Expelling a student, in our system, involves a written statement from each of his teachers as to his conduct. One teacher, an art teacher, in one of these circumstances, wrote of a student somewhat thus: "Yesterday, during the teacher's vacant period, John asked for permission to come into the art room to work. (This is not the first time he has asked. At first, he came into the room and sat silently for full periods. Now, he converses with me.) During the course of the period, he disclosed the fact that he had been hunting. He told of different methods of bagging game, some unethical. Professing ignorance, the teacher asked him if he agreed with all these practices. Very definitely, he did not. He informed her that there was such a thing as fairness and unfairness in the sport."

The statement went on to say "John has never been a problem in his crowded art class. He is courteous and helpful to the teacher and cooperative with his fellow students. He works slowly, steadily, and painstakingly." The art teacher was told, later, that her statement had kept the boy in school, where he still is. Of late, the art teacher has heard fewer complaints and more compliments pertaining to his conduct.

Henry came into the art room. He angrily slammed down his books and bitterly complained about his unfair treatment at the hands of an instructor. He asked for clay. The clay became the symbol of the object of his anger. He ripped it, pounded it, punched it, poked it, and called it names. He entered angry, frowning, and loud-mouthed. He left smiling and quiet.

These are only two experiences that emanated from one art room. Only two "miracles," exciting and satisfying in the life of a teacher. A golden opportunity presents itself in the friendly, permissive climate of the art room. Would you call this a "dumping ground"? This is a place where "miracles" take place before your very eyes.



Drawn with General's Charcoal Pencil by 8th grade pupil

Draw with Charcoal this modern way

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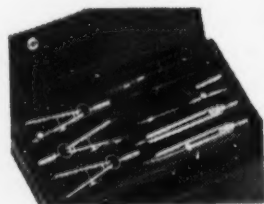
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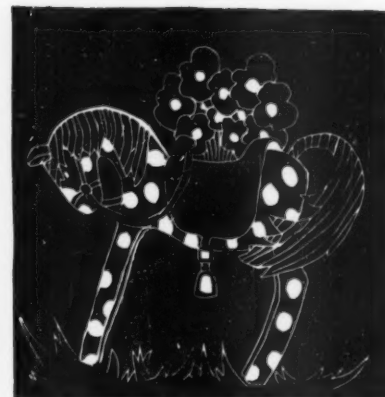


George Nelson

George Nelson, one of America's leading designers, will speak and serve as special consultant during the convention of the Western Arts Association at Grand Rapids, Michigan, April 11-15, 1954. Mr. Nelson, who won wide recognition in architecture, is equally well known for industrial design and home furnishings. His fame as innovator has extended to many other fields, including interiors, advertising, product design, and book design. Those who attend the Western Arts convention will profit from his views on many aspects of art education.

Music and Drama Festival. The program for the eighth annual Festival of Music and Drama in Edinburgh, Scotland, has been completed. The festival will run from August 22 to September 11. The program will include opera, drama, ballet, symphony concerts, chamber music, Highland games, and a spectacular military tattoo by massed pipes and drums of Scottish regiments. Tickets will be on sale from April 5, but requests for accommodations should be made now. In each case, application should be made to your travel agent or the Edinburgh Festival Society, Ltd., Synod Hall, Castle Terrace, Edinburgh, Scotland. For complete information about tickets, accommodations and travel arrangements, write to the British Travel Association, 336 Madison Ave., New York 17, N. Y.

College Prepares Film Series. Frank Bach and Reino Randall of the art department of Central Washington College of Education, Ellensburg, are preparing a series of films "Exploring Art Activities," in co-operation with the college. Films soon to be released include "Crayon Resist," "Torn Paper," and "Duco Cement Monotype." A previous film produced by Frank Bach, "Children Are Creative," is distributed by Bailey Films, Inc., 6509 DeLongre Avenue, Hollywood 28, California. This firm will handle films now under preparation.



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beginning teacher

Education is, after all, education only insofar as it is synonymous with living. Now living and education are one if education is genuine. I mean by that there is a whole world that we need to take in to ourselves if we are truly going to be educated—a whole world of color, sound, feeling, that is all about us. The more that we can take in of that world, the more raw material we have that can be transmuted into a better "us." But to do that we have to give out at the same time that we are taking in. Intake and out-go—they shuttle back and forth in this process that we call education. The artist, I think, better than anybody, any other group in the world, exemplifies this process of making education and real living synonymous. For the artist never loses the thing that the little child has, and the little child, acting spontaneously according to the dictates of his own nature, exemplifies the kind of living which, if we older people had sense enough to encourage, would result in an adult life of the most satisfying kind.

You watch a little child. What does he do? He explores, he pushes out in all directions. He touches things. He feels them. "What 's this? What's that?" is constantly on his tongue, and every part of his body including his mouth, explores, as some parents know sometimes only too well. But he is taking in the world through his entire body, and because he takes in the world with his entire body, he just as naturally tries to do something with that world. If he picks up a few blocks, feels them, touches them, the first thing you know he is putting them one upon the other in all kinds of combinations just as the artist does. If he gets hold of a lump of clay, he kneads it, fools with it, plays with it, trying to find out what its resources are, what its possibilities are. Then little by little, as the world in more of its complexities is taken in, if we will only continue to let him alone to explore and encourage that exploration, then we are going to have more of the happy, relaxed, effective human beings that we all should like to be if we could.

Only a grown-up, who himself has felt the clay in his hand yield to the pressure of his fingers and become something that is in his mind's eye, can really be the kind of understanding adult who will encourage and have children produce likewise. Only the teacher who has put his brush into a pot of blue paint and has seen a sky come out on the paper because it's the sky he has in his heart can sit back and watch a little child with his paintbrushes produce what is in his heart and give encouragement to him. Only a teacher who has put a piece of wood in a vise and has seen that come out the prow of a boat can watch a child fumbling

with tools and encourage him at the right point to go ahead and produce the thing that is in his mind to produce. If we are going to have the kind of creative life that we all would love to have, little children must be surrounded with adults who have some skill—though the skill is the least important part of it—and who have the feeling for a creative life in their hearts. They must be the kind of adults to whom children will come gladly and show the thing they are doing and expect to get a smile of encouragement—if it is only that—from the adult who understands something of what life is about. Teachers must live this kind of life if they are really going to be the kind of people that children want. They have to have it in their hearts, they have to have it in their fingers, they have to have it even in their toes. Don't stand off and teach children but be one with children. Participate with them. Catch the spirit of childhood, for a great teacher is one who never loses that spirit and only adds to it the wisdom of his adult experience.

Guest writer, Dr. Agnes Snyder, is chairman of the education department, Adelphi College, Garden City, New York.

The artist never loses the thing that the little child has.



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questions you ask

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Might your question be expanded to ask how can I see progress my child may be making in art? Is he making progress? Or you might ask when will he grow up enough to show a concern for making things look the way they actually are?

Children do make things the way they really are—to the child. This is as things matter emotionally to the child rather than the way things appear to the adult. Some of the purposes of art educators are to get the child to express himself—to feel secure in knowing his expression will be acceptable to adults, and to increase his ability and skill. The classroom teacher and the art teacher build on this by guiding the child to observe, to consider, to make decisions in regard to what and how and to evaluate his expressions. This guidance varies in kind and amount with the age of the child. This is a growth process so it continues over a long period of time. Results may not be readily apparent.

You frequently hear the word readiness used in connection with the teaching of reading. The same necessity for this readiness relates to any kind of learning. The teacher does not sit waiting for the child suddenly to become ready. She helps him to get ready. This may entail many experiments with many materials. You may be seeing the visual results of these experiments. You may find assurance by conferring with those who teach the child. What goals have teachers and pupils set? What kind of opportunities do the pupils have to evaluate their art work with teacher guidance? How do they plan together for their art experiences? What are recognized as signs of progress by teachers and pupils? Is your child pleased with his work? Is his natural eagerness to explore and to experiment being sustained?

In the January issue mention was made of the question: "Shall the art resource person be a teacher traveling on schedule or a consultant serving only on call?" This is indeed a question I would like to have discussed. There are so many other questions arising from this: For example, if you wished to change from the schedule to the consultant plan, there are the die-hards on the faculty who prefer to have somebody come in to teach the art lesson. Do we just ignore them? What about the teacher who handles his art work poorly or almost ignores it, either through inability or lack of interest? Shall we let his students suffer

the loss of creative expression, or shall we reward him for his weakness and take over this department for him while the teacher who has improved himself shall be left relatively unaided? Do teachers make good use of an art consultant? Where there is an art consultant, how many teachers might he be expected to serve?

May I venture one opinion? If we are convinced that creative expression should arise naturally from the child's own experiences, don't we belie that belief when we send an art teacher, an outsider, who knows nothing of the child's recent experiences, in to a class to "teach a lesson?" I feel most strongly that creative expression should not be an isolated experience. It is the natural outgrowth of what the child has been doing. Wisconsin

When the art resource person serves as consultant in the classroom there is need for providing conference time with teachers and time for teachers to work with art materials. The consultant is responsible for planning with the teachers and administrators for these experiences. The consultant is committed to seeing that her services are called for, and that all teachers are served. The kind of service will be conditioned by the teacher's ability to recognize need and her feeling of security about asking for help. The die-hards need assurance that asking for help is not an admission of a serious lack within themselves. All of us resist change and many fear the unknown and untried, so one of the consultant's most used skills will be in human relations. Since teachers' needs are specific the kind of help, the manner of offering it, of suggesting experiences and giving assistance will vary. No one method will work for all.

The children indirectly bring pressures on teachers to attend work sessions, to invite the consultant in, to have experiences such as the other classrooms have. The number of classroom teachers served effectively by an art consultant will be determined in part by the spread of the school district. Among other conditioning factors will be the classroom teacher's preparation and experience in art education, the principal's understanding of education and her attitude toward art. Your question is a big one, being successfully met by some art resource people, being gingerly tried by others. Perhaps some of you would share your experiences in these pages.

Dr. Alice Baumgarner is director of art education, State of New Hampshire. Questions may be addressed to her at the State House, Concord, New Hampshire, or sent to the editor.

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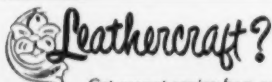
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Education and Art, an international symposium on art education, edited by Edwin Ziegfeld for the United Nations Educational, Scientific and Cultural Organization, distributed in the United States by Columbia University Press, New York, 1953, price \$5.50. This attractive book deserves more than usual mention because it is the first publication to treat art education in a comprehensive manner from the world point of view. One cannot help read the excellent essays and articles by art leaders in various countries without being conscious of similarities and common aspirations which bind the creators together regardless of nationality. The many fine illustrations of children at work and the actual examples reproduced give further emphasis to the oneness which makes art the universal language. The articles are grouped in eight sections: The Nature of Creative Activity and Art Education, The Growing Child and Creative Art Teaching, Ways and Means, Administration for Education, Training Art Teachers, Art and the Community, Art Education and Indigenous Culture, and International Art Education. Writers include: Mahmoud Y. El-Bassiouny, Egypt; Walter Battiss, Transvaal; Piero Bargellini, Italy; Sam Black, Scotland; Doreen Blumhardt, New Zealand; John A. Campbell, Australia; Marion Quin Dix, United States; Pierre Duquet, France; Clifford Ellis, England; Charles Dudley Gaitskell, Canada; Margaret R. Gaitskell, Canada; M. Sayed El-Gharabli, Egypt; Amelie Hamaide, Belgium; Carl E. Hiller, United States; Dan Hoffner, Israel; Ronald Horton, England; J. F. Jansen, Netherlands; Abul Kalam, India; Vigé Langevin, France; Arne Larsson, Sweden; Jella Lepman, Germany; Viktor Lowenfeld, United States; Henri Matisse, France; Galliano Mazzon, Italy; Mary Adeline McKibbin, United States; Hans Meyers, Germany; Tatsuo Morito, Japan; Thomas Munro, United States; Osamu Muro, Japan; Henriette Noyer, France; Richard Ott, Germany; DeWitt Peters, Haiti; Jean Piaget, France; Herbert Read, England; Victor M. Reyes, Mexico; Borge Riise, Norway; A. Barclay-Russell, England; K. G. Saiyidain, India; Rikard Sneum, Denmark; Arno Stern, France; and Edwin Ziegfeld, United States.

Many of the illustrations are in full color. The appendix includes a selected international bibliography, in which we are proud that *School Arts* is included, and biographical notes on the contributors. The articles cover various aspects of art and art education, and present a rounded discussion of ideas and information of value to all who are teaching art. Edited in the United States, published in France, and printed in Switzerland, this unique international book is a worthwhile addition to personal and school libraries.

Careers in the Arts, by Elizabeth McCausland, published by John Day, New York, 1950, price \$4.00. Of special interest to the high school art teacher whose students desire information on various art careers, and students in art schools and college art departments, this book represents a serious effort to provide guidance for the individual who is interested in the vocational possibilities in various fields of art. The book is brutally frank about some of the problems which face the young artist who must make a living at his chosen occupation, and it endeavors to provide a true picture of the opportunities and training needed in each area. Art fields included in the chapters are: architecture, painting, sculpture, graphic art, teaching, advertising, illustration, printing art, textile design, poster art, photography, cartooning, industrial design, interior design, costume design, stage design, ceramics, display, and jewelry. Various specialties within each area are also discussed. Art schools and colleges where the required training may be secured are included in a comprehensive list covering the various states. The historical background and present status of each area are discussed frankly and without the bias which could be expected in college and art school catalogs. One chapter is devoted to education for the arts, and the appendix includes lists of art schools, colleges, and schools of architecture. This well-written survey includes information of value to student, instructor, and artist. It should be in every high school library.

Creative Art and Crafts, by Elsie Dorsey, published by School Aids and Text Book Publishing Company, Toronto, 1952, price \$2.50. This new book by the supervisor of art in Regina, Saskatchewan, Canada, emphasizes a creative approach to art activities in the school. The brief introductions to various art activities are illustrated with examples of children's work. They include: picturemaking, making murals, lettering, posters, patternmaking, potato printing, blueprinting, finger painting, outdoor art, spatter printing, lino block printing, fabric printing, clay modeling, soap carving, hand puppets, paper toys, modeling a mask, lantern faces, colored paper pictures, and special suggestions for various holidays, Christmas, Halloween, Thanksgiving, St. Valentine's Day, St. Patrick's Day, and Easter. Although a few of the illustrations could be interpreted as being for copy purposes, the author clearly states in the introduction that no copying should be permitted.

Any book reviewed in School Arts may be ordered through the Creative Hands Bookshop, 144 Printers Building, Worcester 8, Massachusetts.

The Devil and the Sea

EDITORIAL

Because the readers of School Arts make up the largest art education class in the world, your new editor has many very serious decisions to make as each issue goes to press. I would like to take time out to discuss with you what we have been trying to do during these past eight issues, and to earnestly solicit your cooperation and support in making School Arts all that you want it to be. Although we were told that it is impossible to please every reader every issue, we have made an effort to do just that. Hundreds of unsolicited letters and recent questionnaires sent out to a cross section of our readers indicate that the new School Arts is being very favorably received by the vast majority of our readers. We will not be thoroughly satisfied, however, until we can please every reader with every issue.

If my brief experience as editor has taught me nothing else, I have learned the true meaning of the expression, "between the devil and the deep blue sea." We are making an effort to reach a high professional level in all of our articles. Nevertheless, we must choose between the articles that are submitted or write our own. The latter would reflect only one point of view and the experience of only one man, and is therefore unthinkable. Although we have many times the number of articles submitted than can be used, many of these are not suitable for various reasons. Frequently such articles are a repetition of something which appeared recently or which is already scheduled. A great many tend to be wordy and a little short in real ideas. Good sharp illustrations are essential. When these cannot be provided by the author we are always glad to photograph from the originals. Generally speaking, if either the illustrations or the text is good the editorial office is glad to provide any assistance necessary. Articles used in recent issues will provide a clue as to the length of an article and the number of illustrations needed. Since we are trying to adhere to professional principles, it is sometimes necessary to return an article because it advocates procedures which are contrary to generally accepted concepts of art education.

For some unknown reason, the same article may be evaluated differently by readers who apparently have similar needs. Each reader, of course, brings his own background into the interpretation of an article. One reader condemned the emphasis on philosophy and methods, and in the same letter

asked where she could take courses in the very things which she objected to. We feel that the elementary teacher, in particular, needs more help on basic philosophy than on specific projects. Teachers do not need a "bag of tricks" to teach young children when they have a sound concept of art education. Almost every article, even those on a high school level, would have its applications to the elementary grades if the teacher understands the capacities in her own children. Teachers who do not fully understand either the purposes of art education or the potentialities in children may want a ready-made solution for their own situation, failing to realize that there can be no solution without adaptation to each individual child. Your editor, therefore, has to try to decide between giving such teachers what they want and what they really need. Opinions of our covers have ranged from a simple "ugh" to compliments from leading art schools. Fortunately, articles and covers change with each issue, and we truly hope that a great many of them will appeal to every reader. It will help if our readers will send us the kind of material that they would like to see published.

There has been overwhelming approval of the new format and typographical design. Readers generally like the new features, Beginning Teacher, Questions You Ask, Letters column, and the older features, book reviews, art education news, and information on new materials and equipment. We hope they will like the new feature, Here's How, introduced in this issue, and that they will send material for future issues. There has been general approval of our efforts to edit the titles, sub-headings, and captions so that readers may get the main idea in an article quickly. Many applaud the new index feature and the way main articles may now be cut out and filed without destroying other articles. One thousand students preparing to be teachers have used School Arts in their art education classes, and we consider that a real compliment. Elementary teachers tell us that there is more on the elementary level than ever before, and high school teachers say the same thing about their area. These seemingly contradictory views may be explained by our efforts to use short articles with real meat in them, and by the use of articles which have something for different levels. While it is not always possible to have every issue as balanced as we would like it to be, we feel that the year's issues when viewed as a whole do provide that balance.

D. Kenneth Winebrenner

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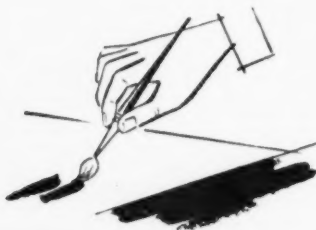
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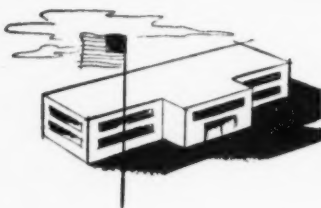
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